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MANET

AND THE

FRENCH IMPRESSIONISTS



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EDOUARD MANET, 1863

ALPHONSE LEGROS

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MANET

AND THE FRENCH IMPRESSIONISTS

PISSARRO—CLAUDE MONET—
SISLEY—RENOIR—BERTHE MORISOT—
CÉZANNE—GUILLAUMIN

BY

THÉODORE DURET

TRANSLATED BY

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ILLUSTRATED WITH FOUR ETCHINGS
FOUR WOOD ENGRAVINGS, AND THIRTY-TWO
REPRODUCTIONS IN HALF-TONE



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INTRODUCTION

PAINTING in France in the nineteenth century followed a course parallel with that of the intellectual life of the country; it adapted itself to the various changes in modes of thought; it took upon itself a succession of forms corresponding to those which were evolved in literature.

[At the beginning of the century, under the Empire, painting was classical. It was primarily engaged in rendering scenes borrowed from the antique world of Greece and Rome, and subjects derived from fable and mythology. Historical painting formed the essence of high art.] It was based upon the nude, treated according to the classical model. Two masters—David and Ingres—were the representatives of this form of French art, and gave it its loftiest expression. After them, classical art was continued in an enfeebled condition by painters of only secondary importance.

The new spirit of romanticism, however, which had arisen in literature, also made its appearance in painting. Delacroix was the master in whom it found its most complete expression. The tones of classical art, sober, restrained, and often cold, gave place in his work to warm and brilliant coloration. For the nicely balanced scenes of classical antiquity, he substituted compositions tumultuous with movement. Romanticism developed freedom of action and expressiveness of pose to their utmost limits.

Painting was then conquered by realism, which had also invaded literature. Courbet was its great initiator. He painted the life that he saw round about him in a direct, robust manner. He also painted landscape with a truthfulness that was informed by a powerful emotion. At the same time, Rousseau and Corot had also brought landscape painting into close touch with nature.

They had re-discovered its soul and its charm. Finally, crowning as it were the work of their predecessors, came Manet and the Impressionists.

Manet was the painter of real life. He waged a long and ultimately victorious warfare with the men who clung to the belated and exhausted classical tradition. Together with a new and individual vision, he introduced into painting the bright tones and the luminous brilliance, which were adopted by the Impressionists, who were originally formed by him. These qualities they afterwards extended and developed, particularly in applying them to the painting of landscape in the open air.

It is the history of Manet and the Impressionists which we propose to deal with in this book.

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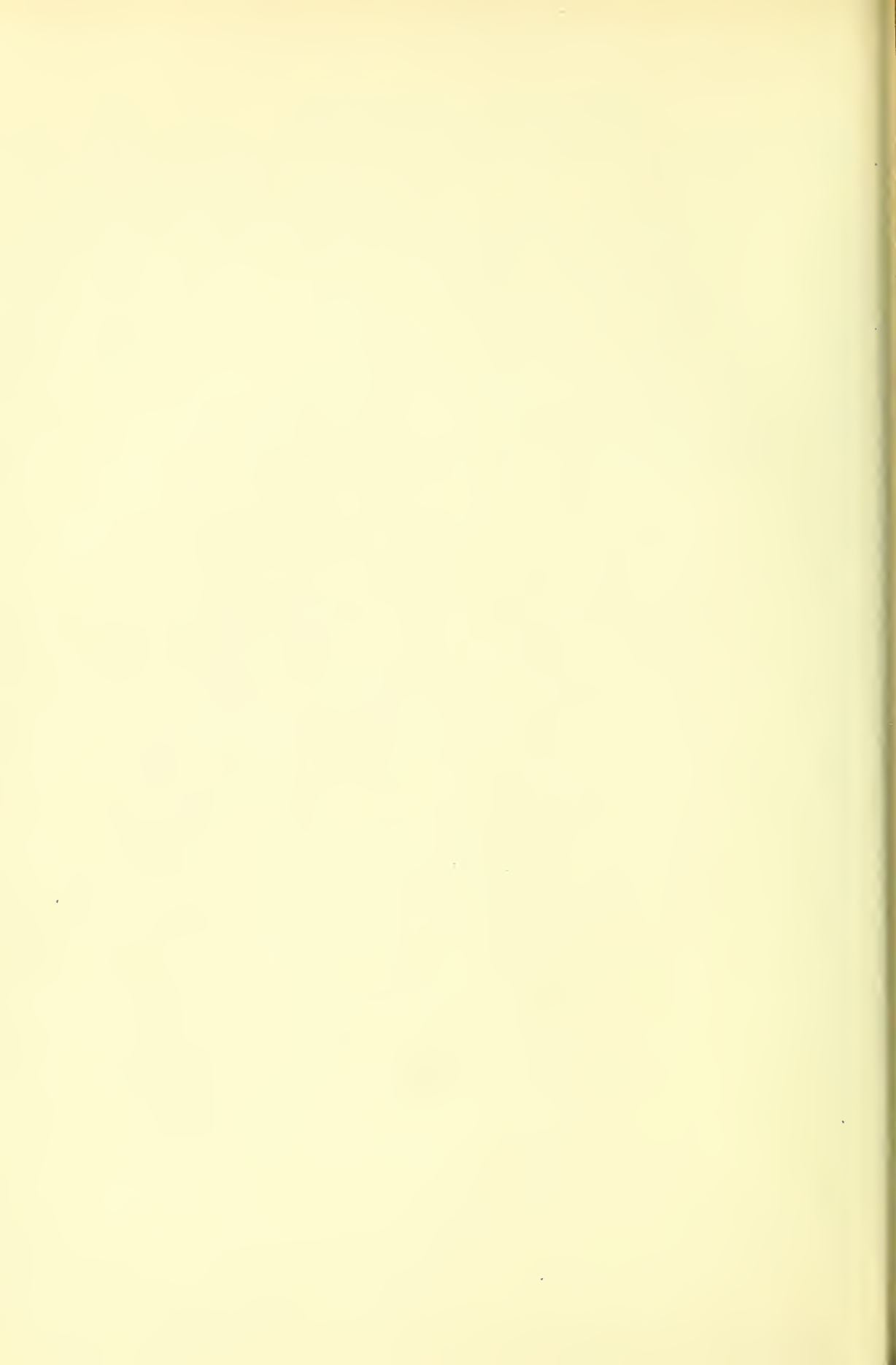
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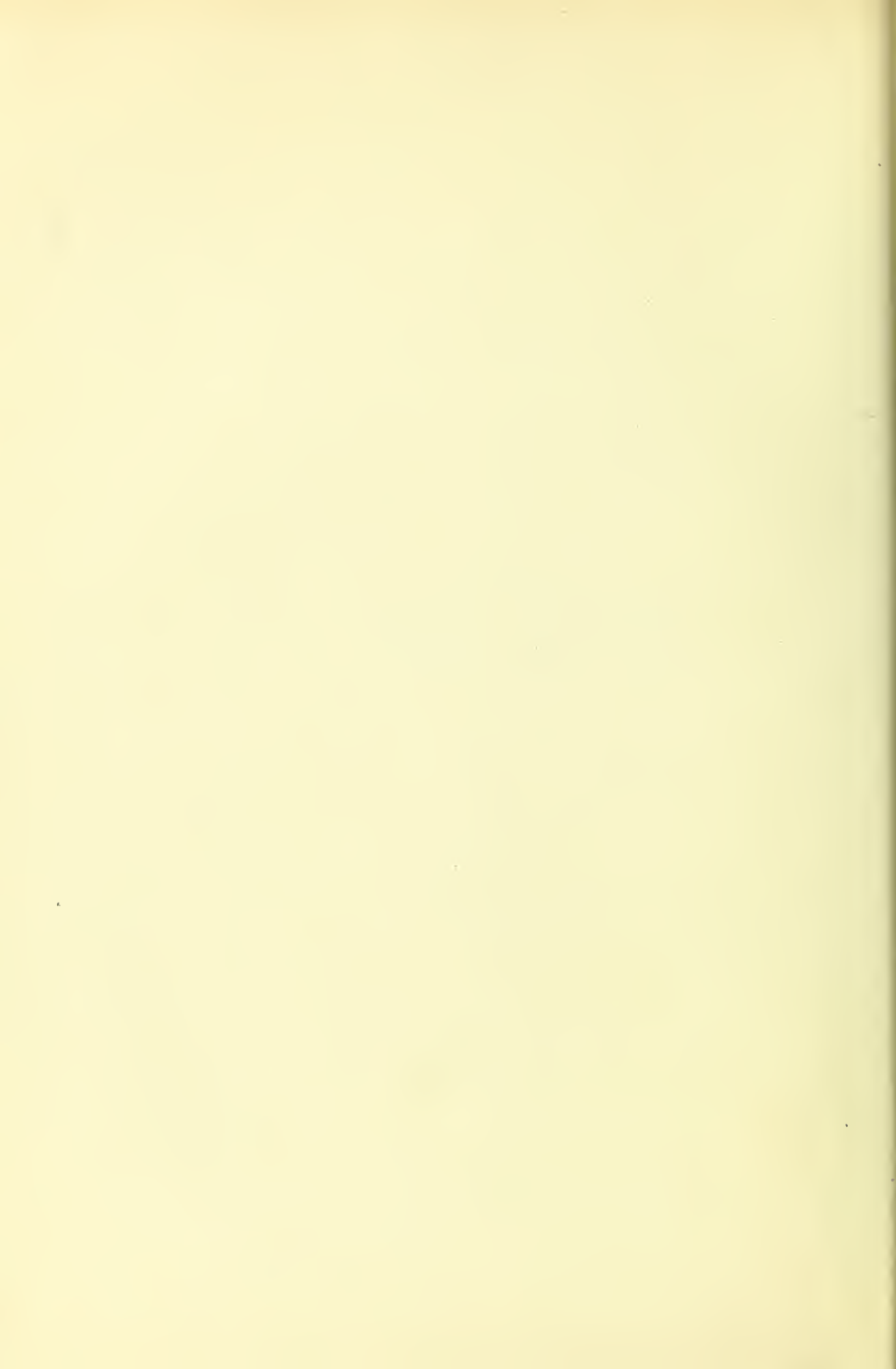
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PART I
ÉDOUARD MANET



CHAPTER I

EARLY YEARS

ÉDOUARD MANET was born in Paris on the 23rd of January 1832, at No. 5 Rue des Petits-Augustins (now Rue Bonaparte), and was baptized on the following 2nd of February at the Church of St. Germain-des-Prés. He was the eldest of three brothers. Their father was a magistrate, and a man of means,—a member of that venerable and prosperous bourgeoisie which flourished and became powerful during the reign of Louis Philippe. Their mother, whose maiden name was Fournier, belonged to the same class. Her father was in the diplomatic service, and had taken a part in the negotiations which resulted in the elevation of Marshal Bernadotte to the throne of Sweden. She had a brother in the army, who rose to the rank of colonel. The bourgeoisie, before the revolution of 1848, which robbed it of its power, and the advent of universal suffrage, which fused it more or less with the people, formed a really distinct class. After having fought and conquered the old nobility, it was itself in turn deprived of its pride of place. The legal families belonging to it, from whom the bench and the bar were recruited, preserved customs and traditions of their own, handed down from the ancient *parlements*. They breathed the atmosphere of a particular kind of culture; they were carefully trained in classics, and in the rhetoric which obtained at the *Palais*. In this circle, the men who rose to positions in the magistracy assumed a sort of ascendancy, and were held in considerable esteem. At this time the magistracy still formed a kind of priesthood. It was jealous of the dignity of its office; it commanded general respect in the world at large. The father of Édouard Manet, a judge of the Tribunal of the Seine, personified in himself all the characteristics of the

class to which he belonged, the bourgeoisie, and also of his own particular world within that class, the magistracy.

Manet, therefore, may be said to have been born almost in the purple. He grew up in an atmosphere of ancient tradition. The characteristics, social and moral, which he had inherited remained as firmly planted in him throughout his life as his innate artistic instinct. Essentially he remained a man of the world, refined, courteous, polished, taking pleasure in society, fond of frequenting salons, where he was remarked and admired for his verve and his flashing wit.

In a man brought up in this atmosphere, the impulse towards the life of an artist must have been very strong to have dominated all his other tendencies. "It may be said of Manet that he was indeed formed by nature to be a painter; his gift of vision and sensation made it inevitable that he should find his life's work in devoting himself to painting."¹ Naturally his vocation was bound to show itself early, and was certain to result in a rupture with his family. His family had planned a career for him at the bar or the bench, or in the civil service. He would go through the classical curriculum, which, in the days of university monopoly, was given in the State colleges; he would take his degree of *Bachelier ès lettres*, would then study law, and would pass the examination qualifying him for a call to the bar.

But Manet showed no desire to follow the traditional path which was marked out for him. In his very early youth he was put under the charge of the Abbé Poiloup, who then kept a school at Vaugirard. From there he was sent to continue his studies at the Collège Rollin. His maternal uncle, Colonel Fournier, used to spend his leisure time in drawing, and it was from him that Manet, while still quite young, acquired that taste for drawing and painting which circumstances developed into an overmastering passion. It was at about the age of sixteen that he felt his vocation calling him so strongly, that he announced his wish of becoming an artist.

At that time, the decision of an eldest son to become a painter was enough to drive a family of old and respectable traditions to despair. To become an artist was to lose caste

and to go astray. Manet was urged to change his mind, but as usually happens when a natural instinct is thwarted, he broke out into open revolt. He was so refractory, that his parents found it impossible to force their will upon him, and yet it never entered their thoughts to give way to his wishes. Their determination that he should not be an artist, and the boy's refusal to study law, resulted in an *impasse*; accordingly, hot-headed and anxious to solve the difficulty, he said he would be a sailor. His parents preferred to let him go to sea rather than to a studio. His father accompanied him to Le Havre, where he embarked as an apprentice on *La Guadeloupe*, a merchant vessel bound for Rio de Janeiro.

Thus he made the voyage to Brazil and back. The only adventure that happened to him was an opportunity which he had of putting into practice, for the first time, his talent as a painter. The ship's cargo included a number of Dutch cheeses, which had been somewhat discoloured by the action of the salt water. The captain, knowing the gift of the young apprentice, chose him in preference to the others to put the matter right. Manet was fond of telling how, armed with a brush and a pot of paint of the right colour, he painted the cheeses so as to give the fullest satisfaction!

On his return from Brazil, his parents, who had expected that the voyage would have made him docile, and that they would be able to bring him to their own way of thinking, found him as stubborn as before. They therefore resigned themselves to the inevitable, and allowed him to embrace the career of an artist.

CHAPTER II

IN COUTURE'S STUDIO

HAVING overcome the opposition of his family and obtained permission to follow his own vocation, Manet chose Thomas Couture for his master, with his father's acquiescence, and entered his studio.

No painter ever strove harder to acquire a mastery of his craft than Manet. Finding himself at last inside a studio, he set himself to work diligently, and, at the beginning, at all events, endeavoured to make the most of the teaching that was to be had there. But Manet was possessed of a strong sense of individuality, and was dominated by the impulse which urges all men of original character to follow an independent course. The very effort which he made to give his own latent talent expression, rendered him a somewhat refractory pupil, perpetually at loggerheads with his master. The two were of entirely different character. M. Antonin Proust, who was Manet's friend at the Collège Rollin, and afterwards his fellow-pupil in Couture's studio, has given some account in the *Revue Blanche* of the relations that existed between master and pupil. It is a long story of constant collisions, of quarrels followed by reconciliations, but, as the dissensions sprung from a fundamental difference, they inevitably broke out again and ended in a definite hostility. Indeed, the youth whom Couture had taken into his studio was destined to be the man who, more than any other, was to undermine that conventional art of which Couture was one of the chief apostles. In taking Manet into his studio, he had let the wolf into the sheepfold. A final rupture between the two men was inevitable, for the one instinctively attacked what the other defended; and as his judgment matured and became conscious of itself, Manet devoted himself to undoing his master's work.

About 1850, at the time when Manet entered his studio, Couture was already famous. He held a distinguished place among the masters of historical painting, then regarded as forming the essence of what was called *le grand art*. His system of æsthetics was governed by a regard for certain definite traditions, devotion to fixed principles, and observance of a transmitted routine. Like the majority of the artists of his time, he believed in the excellence of a fixed ideal, as opposed to what was spoken of with horror as "realism." Certain subjects alone were then thought to be worthy of art. Preference was given to scenes drawn from classical antiquity, and to the portrayal of the Greeks and Romans, as being of a nature noble in themselves. On the other hand, men of the modern age, with their frock-coats and everyday clothes, were to be avoided as offering realistic themes, destructive of true art. Religious subjects still formed a part of this *grand art*, but its fount and origin was above all to be found in the nude. Then, on a lower but still respectable plane, came compositions which were derived from those countries which the imagination had invested with a certain superior prestige,—the Orient for example. An Egyptian landscape was in itself a subject worthy of art; an artist devoted to the ideal was permitted to paint the sands of the desert, but he would have degraded himself and fallen into the abyss of realism if he painted a Normandy pasture with its cows and apple-trees. Couture was a fervent upholder of the traditions of this *grand art*. He had brought himself notably before the public eye by a picture of large dimensions, exhibited in the Salon of 1847, which had had a signal success—*Les Romains de la décadence*. The picture is now in the Louvre. An examination of it serves to reveal the precise value of this *grand art* as practised by Couture and his contemporaries.

The decline of Rome!—truly a subject to stimulate thought and give wing to the imagination. But this decline, which was really the passing of a society from one civilisation to another, Couture has conceived simply under the form of a physical deterioration. His Romans of the decadence are pale, emasculated creatures, wasted by excess. Let it be accepted that after all an

artist is not required to view history from the historian's standpoint. Nevertheless what we cannot forgive in him, what prevents us from admiring his work, is that his Romans are in no way men of the antique mould,—whether it be intended to recreate by a faithful study of the sculptured monuments the exact type of the ancient Roman, or whether to show forth the image of antiquity by evoking imaginatively forms different from those of our own time.

Nicolas Poussin has executed a work of this order—*L'Enlèvement des Sabines*. He has truly evoked a moment of the past; he has created a certain breed of men, who possibly are quite unlike the real, primitive Roman, but who are, however, the product of an original conception, and transport us into an imaginary world, different from our own. The Romans of Couture offer nothing similar; they give no hint of an effort towards reconstruction; they are men of the nineteenth century, ordinary models whom the artist has posed, whose features he has reproduced, without being able to transform them. Moreover, they are arranged according to traditional rules and accepted conventions: a central group in full light, then accessory groups on the right and left, one figure balancing or contrasting with another, the lights and shadows unreal and artificial. There is no motive to bind the figures together in a common action; they remain isolated; the effort which has disposed them side by side is too perceptible. Above all, this immense canvas suggests no emotion.

Returning to the *Enlèvement des Sabines*, one sees that Poussin on the contrary has succeeded in compelling each figure to contribute to building up the effect of the whole. The crowd moves with a sudden animation; life, interest, terror, spring out of the action itself. Though small in scale the figures give a real sensation of strength and mass, that is altogether lacking in the men whose proportions Couture has magnified in vain. The fact is that the true historical painter must belong to a certain age; in order to recreate antiquity convincingly he must live, as in the seventeenth century, at a time when thought moves naturally in the circle of literary traditions, and, in addition, like Nicolas Poussin, he must have genius. But, when the conditions have entirely

changed, the attempt to perpetuate the original inventive impulse by means of the formulas of a school, results only in mediocre works, lacking the breath of life. Despite all his effort, Couture never reached the goal. Of its kind, his work is manifestly better than that of others. After all, even the imperfect management of such a vast composition demanded talent; incontestibly the man who achieved it possessed some of the qualities of the painter. But in an unpropitious age, and in the absence of creative genius, all Couture's labour and pains were unable to realise the desired vision of the ancient world.

The tradition-made art of which Couture was one of the foremost exponents had at this time fallen into decrepitude; the study of his own works and those of contemporaries reveals its exhaustion. At the moment when Manet appeared there was therefore a conflict between the artists of established repute, stubbornly determined to continue an outworn tradition, and those students who were groping after reality and seeking to create forms of art more suited to new requirements. Couture held with those who wished to prolong indefinitely the formulas of the past; Manet was in the foremost rank of the young men in whom the ferment of the innovating temper was at work. The collision and friction between master and pupil was only the manifestation, in the form of a personal combat, of the vaster strife which was being waged between conflicting modes of thought and antagonistic conceptions of art.

The memoirs of M. Antonin Proust show that Manet became filled with an increasingly lively aversion from the genre of historical painting, which his master practised and wished him to cultivate, and that, the more he became conscious of his own ability, the more he was drawn towards the observation of real life. Couture discovered that his pupil was escaping from his tutelage, and was moving towards what he himself abhorred and designated by the contemptuous name of realism. In so doing, he believed that Manet was ruining his career, and one day he said to him: "Go on, my boy, you'll never be anything more than the Daumier of your time." That disparagement should be implied by a comparison with Daumier causes no little astonishment nowadays.

Times have changed ! Despised by the partisans of the historical school, which reigned supreme in his day, as a mere caricaturist and realist, Daumier is now admired as one of the great artists of the past. Couture, on the other hand, obstinately sticking to the rut of a decrepit form of art, is now condemned and almost forgotten.

Manet's growing aversion from traditional art showed itself in the contempt which he felt for models, with their studio poses, and for the study of the nude as it was then carried on. The worship of the antique, or of what the painters of the first half of the nineteenth century understood as the antique, had led to the cult of the professional model. Large and ample forms were demanded. The men, in particular, were required to have a broad, well-arched chest, a powerful torso, muscular limbs. The individuals endowed with the necessary qualities, when they posed in the studio, assumed attitudes supposed to be expressive and heroic, but always strained, conventional, lacking in spontaneity. Manet, with his impulse towards reality and his love of experiment, was exasperated by these monotonous postures of a monotonous type. Hence his relations with his models were never cordial. He tried to make them pose in attitudes to which they were unaccustomed, and they refused. In general, they had a fine conceit of themselves. Famous models who had seen the studies for which they had sat crowned with the Prix de Rome, the highest honour then possible, were vain enough to attribute a part of the success to themselves. Naturally they were indignant with a very young man, who showed them no respect. It appears that Manet, weary of the eternal study of the nude, attempted to drape and even to clothe his models, a treatment which they keenly resented.

Manet, therefore, was on very bad terms with Couture when he left his studio about 1856,¹ and in open revolt against his teaching. Historical painting and the painting of nude from professional models had filled him with detestation.

¹ A receipt which has been preserved, dated February 1856, shows that Couture was at that period still receiving studio fees from Manet.

CHAPTER III

EARLY WORKS

HIS own master at last, Manet established himself in a studio in the Rue Lavoisier. What was he going to do? One point he saw clearly. He would abandon the academic tradition, the conventional methods, the pseudo-classical ideal, which he had come to hate while in Couture's studio, and he would begin to paint life as he found it. His models would no longer be trained or professional, he would choose them from the diversified types which the multitudinous world of men and women had to offer. Between this first abstract view and its realisation, however, was all the distance which separates an indefinite conception from a precisely formulated creation. He had arrived at that point of departure to which all innovators who feel themselves tormented by the restless spirit of invention must come,—that necessary experimental period through which they must pass, in order to discover themselves, before they can hope to build upon their own foundation.

He continued to work, to observe, to learn. He frequented the Louvre and travelled abroad. He visited Holland, where he fell in love with Franz Hals, and Germany, where he saw the galleries of Dresden and Munich. Then the attractions of the Venetians led him to Italy. To this period belong some copies executed as closely after the originals as possible. He copied a Rembrandt at Munich, and brought back from Florence a head by Filippo Lippi. He also copied at the Louvre the *Petits Cavaliers* by Velasquez, the *Vierge au lapin blanc* by Titian, and Tintoretto's portrait of himself. For the last master he had a particular admiration; when he went to the Louvre he never failed to stop before this portrait, which he held to be one of the finest in the world.

At the same time, he began to paint according to the code of æsthetics which he had framed for himself, taking his models from the living world around him. One of his first original works was the *Enfant aux cerises*,—a young boy with a red cap, holding in front of him a basket of cherries. A more important work of the same period was the *Buveur d'absinthe*, in 1859. The drinker, life-sized, wearing a high hat, is sitting wrapped in a brown cloak. His lugubrious aspect well conveys the idea of the moral and physical ruin that results from abuse of absinthe. The picture is certainly characteristic; but although the painter's personality is revealed, it is not yet shown entirely purged of a certain alloy of foreign and derivative elements. It is reminiscent of the studio through which the painter passed. It is only the more accentuated continuation of those studies done at Couture's. Their freedom and quality of paint had won the admiration of the other students, but, though already they showed power, they necessarily bore the stamp of their place of origin. It is only in the nature of things that the earliest work of a young man, however great his native originality, should carry the imprint of the environment in which he grows up and of the master from whom he receives his first instruction.

After the *Buveur d'absinthe* comes the *Nymphe surprise*. She bends forward, partially hiding herself in drapery. It is a fine study of the nude, but it is still felt to be the work of a man who is trying to find himself. It discovers the influence of the Venetians. Moreover, the mythological title,—an exceptional experiment in the nomenclature of his pictures which he never repeated,—shows that at this time Manet was living among the artists of the Renaissance, even in his admiration of them borrowing from their vocabulary.

While he admired the Venetians, Manet also came under the spell of the Spaniards,—Velasquez, Greco, and Goya. To this early period belong his first pictures with a Spanish motive. The introduction of Spanish characters into his pictures must not necessarily be attributed entirely to an inspiration drawn from his study of Velasquez and Goya. ^{in fact, directly influenced by them} Although at the very beginning of his career he went to see the galleries of Holland and

Germany, he did not see the Spaniards at Madrid until 1865, when his personality was fully developed. The first pictures devoted to Spanish subjects were suggested to him by a troupe of singers and dancers who had come to Paris. The charm of their originality filled him with a desire to paint them.

Among the first pictures of this order is the *Ballet espagnol*, a canvas in which the figures, standing and seated, are ranged in a line side by side. It reveals Manet's gift of painting in full light, and of harmoniously combining the most dissimilar tones. Later, in 1862, he painted the dancer, *Lola de Valence*. The skirt with its flowers of many colours, the white veil and the blue neckerchief which encircle the head and shoulders, are rendered with the utmost freedom. The face and the eyes so full of life reveal that strange type of a kind of refined barbarity which the Arabs brought and bequeathed to the shores of Valencia.

At this time, when Manet was still unknown, the only man who visited his studio, who understood and admired him, was the poet Baudelaire. Baudelaire prided himself on the fact that nothing was too audacious, no one too daring, for his liking. He had for a long time been writing art criticism, which he wished to establish on other than conventional principles. Discovering Manet to be a fearless innovator, he encouraged him and defended those of his works which were most assailed. He greatly admired the painting of *Lola de Valence*, and wrote the following quatrain in her honour:—

“Entre tant de beautés que partout on peut voir,
Je comprends bien, amis, que le désir balance ;
Mais on voit scintiller dans *Lola de Valence*,
Le charme inattendu d'un bijou rose et noir.”

At this period it was essential for every painter to exhibit at the Salon. Admission to the Salon marked the moment when the artist who had just emerged from his student period felt sufficiently sure of himself to appeal to the verdict of the public. Manet first attempted to obtain a place on its walls with the *Buveur d'absinthe* in 1859. The jury rejected it. The Salon

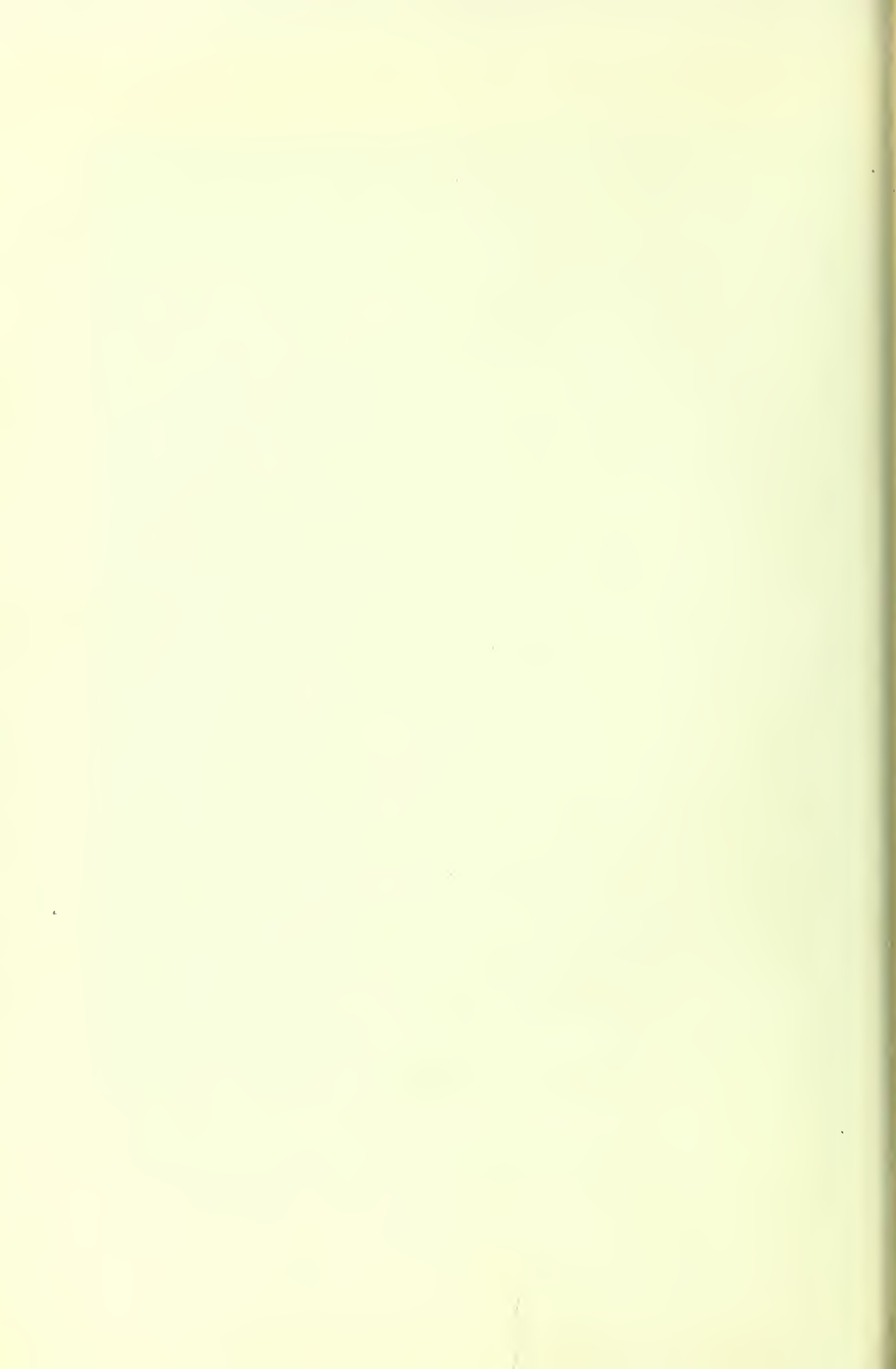
was then held only every alternate year; it did not become annual until 1863. As there was no exhibition in 1860, Manet could not renew his attempt till 1861. In that year he submitted to the jury *Portraits de M. et Mme. M . . .* (his father and mother) and *L'Espagnol jouant de la guitare* (also known as *Le Chanteur espagnol* and *Le Guitarero*). This time both pictures were accepted. The year 1861 thus marks the moment when Manet first came into touch with the public. The head and shoulder portraits of his father and mother, occupying the same canvas, are painted in that rather hard manner, with a contrast of blacks and whites, which he affected in certain of his early pictures,—for example, in *Angéline*, now in the Caillebotte collection at the Luxembourg. It also unintentionally reveals a characteristic which was to become more marked afterwards, his fondness for painting still life. The mother holds a basket containing balls of wool of different colours, which harmonise, however, with the rest of the picture. These small portraits did not attract much attention; his success was achieved with the other more important work, the life-sized portrait of a Spaniard singing.

The singer belonged to that troupe of musicians and dancers which had also provided Manet with *Le Ballet espagnol* and *Lola de Valence*. He had, therefore, the merit of being a real Spaniard. He was one of those types not to be found among professional models, but only in the world outside the studio, to whom Manet, in opposition to Couture's precepts, felt himself strongly drawn. He is seated on a green bench, with a sombrero on his head, round which is wrapped a handkerchief, wearing a black jacket, grey trousers, and list shoes. He is bawling out a song with great gusto, at the same time strumming on the guitar. The *Chanteur espagnol*, belonging to the experimental period, marks a step forward. It reveals the vigour of the artist's growth and the speedy ripening of his originality. It is much less encumbered with the methods and the reminiscence of the studio than the *Buveur d'absinthe*, which was sent to the Salon in 1859. It is painted in a more direct and personal manner. It was, in short, a work in which the parti-



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cular characteristics of the artist were already manifest. When these original qualities, however, came to light for the first time in this picture, they gave rise to none of those violent storms which they were to provoke when fully developed. The picture was painted in a scale of grey and black tones, which did not unduly shock the eye of the beholder. It is true that it was conceived in the realistic manner which was then so much detested; but, as the unusual costume of the Spanish model gave it almost an air of fantasy, it seemed more or less removed from the reality of everyday life. Thus, while not specially attracting the attention of the public, this work of the young artist was noticed by painters and certain of the critics. The jury awarded it an honourable mention, and Théophile Gautier, in his notice of it in *Le Moniteur Universel*, summed it up by saying: "There is a great deal of talent in the painting of this life-sized figure, with its full paste, its daring brushwork, and its truthful colour."

As there was no Salon in 1862, it was not until 1863 that Manet could again submit his work, only to be once more rejected. But we will not anticipate. Before reaching the decisive climax in his life, which was to be the real starting-point of his career, we must give a last glance at his early works. Among them, the *Musique aux Tuileries*, of 1861, calls for remark. The palace of the Tuileries, where the Emperor held his court, was the centre of the luxurious life of the period. A fashionable and well-dressed crowd flocked to the garden, where a band played twice a week. Manet's picture happily recalls to us the manners and costumes of a vanished age. It is the more interesting because of the portraits it gives of himself and of some of his well-known and celebrated contemporaries, such as Baudelaire and Théophile Gautier. After having painted a fashionable subject in the *Musique aux Tuileries*, Manet followed it with one of a popular kind, the *Chanteuse des rues*. This picture was executed in a general tonality of grey, the dominant note being struck by the grey of the dress. The singer stands holding a guitar under her arm, eating cherries. The quality of the painting in itself gives distinction to a subject which otherwise might have seemed ordinary.

He then painted the *Enfant à l'épée*,—a little boy walking with a heavy sword in his arms. This low-toned canvas was one of the first to be appreciated. It is now hung in the Metropolitan Museum, New York. Before painting the *Enfant à l'épée* he had already painted another successful picture of a young boy, the *Gamin au chien*.

To the year 1862 belongs the *Vieux Musicien*, in point of size the most important work of the early period. The picture was painted primarily for the sake of the old musician who occupies the centre of the canvas. He is sitting in the open air, his violin in one hand, his bow in the other, ready to play. The other figures are waiting to listen to him. First, on the left, a little girl is standing in profile, with a baby in her arms. Manet was very fond of this figure; he reproduced her separately in an etching. Two little boys, seen full face, are standing next to her. Then, in the background, the absinthe drinker appears once again. Lastly, on the right, half cut off by the frame, is an oriental, with a turban and a long robe. The grouping together of such dissimilar characters appears surprising at first,—it is wilfully fanciful. I do not know that Manet had any other design in painting this picture than to place these different characters in it because they pleased him and he wished to preserve a record of them.

When one endeavours to form some definite idea of Manet during these preliminary years, one envisages a man with an instinctive impulse to strike out a path for himself, and a determination to escape from the dominating æsthetic code which environed him, and from the rigid precepts that were followed in the studios. He is seeking to give his personality free play; then, with mind awake and eyes opened, he looks out upon the various aspects of the life round about him, and produces studies prolifically. His travels lead him to those of the old masters for whom he feels an affinity,—Franz Hals in Holland, the Venetians in Italy. He studies Velasquez and Goya at first from those of their pictures which are to be found in France. Thus his first works are coloured by a variety of reflections and influences. Some, which he did in his early youth when in



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Couture's studio, or immediately after leaving it, show a tendency towards Franz Hals; others reveal either the influence of the Venetians, or a kind of kinship with the Spanish masters. The traits which he borrows, however, are distinctly superficial; they do not take such deep root in his work as to give a really dissimilar character to his various pictures. On the contrary, in viewing them chronologically, a well-marked individuality is visible in the very first, and recurs in all the others, undergoing a continual course of development.

Above all, one feels oneself in the presence of a man whom nature has gifted in the true sense of the word. The instinct which impelled Manet to be a painter had not deceived him. In yielding to it he had only obeyed the mysterious voice of Nature, which, as it creates certain men to accomplish certain tasks, gives them also the faculty of self-knowledge and the strength to overcome the inevitable obstacles. Everything that Manet did, from the day when he first put colour on canvas, was the work of a painter. His earliest efforts already possessed intensity of life, sound technique, adequate content, splendour of light,—qualities without which no really powerful and lasting work in painting can ever be accomplished.

CHAPTER IV

LE DÉJEUNER SUR L'HERBE

IN 1863 Manet was thirty-one years of age. That endeavour to open out a way for himself, to realise what was in him, which had led him to make his work more and more personal, now issued in the success which he sought for. In *Le Déjeuner sur l'herbe* the innovator reached at last his full stature.

This picture, painted in the beginning of 1863, was more important in respect of size than any of his previous productions. He expected it to make its mark. It was submitted to the Salon and was rejected. Thus in 1863, as in 1859, Manet found himself condemned by the jury. But in this year the wholesale rejection affected a greater number of young artists than usual; the remonstrances which were raised on all sides, and the various influences which the victims were able to set in motion in their favour, led to the intervention of the Emperor. The jury's eliminations were indeed approved by the administration of Fine Arts, but by an order of Napoleon III. the artists who had suffered rejection were allowed to hold a public exhibition of their work. A space was set apart for them in the Palais de l'Industrie, the same building in which the Salon was held. Thus besides the official exhibition, there was in 1863 a second and exceptional Salon, known as the "Salon des refusés." This Salon will always remain famous. It included the names of Bracquemont, Cals, Cazin, Chintreuil, Fantin-Latour, Harpignies, Jongkind, Jean-Paul Laurens, Legros, Manet, Pissarro, Vollon, Whistler. The dimensions of *Le Déjeuner sur l'herbe*¹ were so great that it came to be as much remarked as if it had been in the Salon proper. It

¹ In the catalogue of the "Salon des refusés" of 1863, *Le Déjeuner sur l'herbe* is called *Le Bain*, from the woman in the background who is standing in the water. But the picture was then everywhere known under the title *Le Déjeuner sur l'herbe*, which has finally supplanted the other.

attracted attention indeed, but in so violent a manner that it provoked a veritable outburst of condemnation. The fact is that in its handling, its methods, its choice of subject, and its principles of æsthetics, it differed fundamentally from everything which tradition had consecrated as right and praiseworthy.

With this picture came a revelation of a manner of painting quite outside the current mode, founded on a characteristic and original way of seeing. A new painter had arisen who laid different tones side by side without any transition, a process which nobody had dreamed of practising at that time. He was an iconoclast of accepted methods. He ignored the traditional *chiaroscuro*, the universally respected convention of a fixed opposition of light and shade, and substituted for it an opposition of different tones. According to the teaching of the studios and the practice of painters, in order to fix the perspectives, to obtain modelling in the masses and to give their just value to certain parts of the picture, it was necessary to use certain combinations of light and shade. Above all it was held that a number of bright tones ought not to be put side by side without gradation, and that the transition from the bright passages to those less bright ought to be graduated in such a way that the shades should soften the abruptness of the contrast, and blend the whole together. But observe where this prevalent technique of the studios had led. Nothing is indeed rarer than an artist who, whatever his means and his methods, is really able to paint light, to put the brilliance of day on canvas ; and so this technique of a constant opposition of shade and make-believe light had led to the production of works which were really all shadow, from which all true light had disappeared. The parts which were supposed to be bright were too feeble to stand out from the surrounding black of the shadows. This effect of gloom prevailed in almost all the pictures of the time. Joyousness of colour, brilliance of clear light, the feeling of the open air, the spirit of laughing nature, had disappeared from them. The public had grown accustomed to this lifeless kind of painting. It delighted in it. It asked for nothing different ; it did not know that anything different existed.

In the *Déjeuner sur l'herbe* it was suddenly confronted with a

different method of painting. Properly speaking, there was no shadow in the picture. The everlasting combination of light and shade, then regarded as immutable, found no place in it. The entire surface was, so to speak, painted brightly; colour penetrated everywhere. Those parts which other painters would have filled with shadow were painted in tones less bright but always coloured, and of the right value. Thus it came about that the *Déjeuner sur l'herbe* seemed simply like an enormous blotch of colour. The effect was as of an extravaganza. It shocked the eye. It blinded the public as broad daylight blinds the owl. It seemed to them simply patchwork. The word *bariolage* had been used by Paul Mantz, one of the most authoritative critics of the day, who had written about Manet's works in the *Gazette des Beaux Arts* on the occasion of a private exhibition held at Martinet's in the Boulevard des Italiens, some weeks before the opening of the Salon. In this article he condemned them as "pictures whose patchwork of red, blue, yellow and black, was not colour at all, but merely a caricature of colour." This judgment exactly expressed the feeling of the public when it gazed on Manet's painting in the Salon des refusés. It saw in it nothing but a debauch of colour.

If the *Déjeuner sur l'herbe* gave offence by reason of its coloration and handling, it raised, if possible, a still greater storm of indignation because of its choice of subject, and the way in which the figures were treated. At this time there was not only one manner of painting and of observing the traditional rules, which for the public, taking their lead from the artists, was regarded as having any validity; there was a whole body of æsthetics which alone was admitted in the studios, and sanctioned by public opinion outside. Homage was paid to the "ideal." High art was conceived as appertaining to a certain elevated sphere, which embraced historical and religious painting, and the representation of classical antiquity and mythology. The interest of artists, critics, and public was confined exclusively to this form of art, which was considered pure and dignified. Its condition gave rise to anxiety at each successive Salon; the important question was whether it was advancing or in decline. The artists who excelled in it, the younger men who cultivated it and gave



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promise of taking the place of the established masters, were the object of universal attention. Upon them were showered congratulations, eulogies, rewards. This *grand art* had become the object of a national cult. It was the glory of France to perpetuate it. In so doing, she displayed her superiority over those other nations which lagged behind in the path of art, as art was thus understood. Thus love of tradition, devotion to what was called the ideal, solicitude for the national honour, united in fostering the veneration of this inherited form of art.

Now Manet, in the selection and treatment of his subject, had succeeded in attacking every sentiment which the rest of his countrymen held dear. He had disowned that *grand art* which was the glory of the nation. On a canvas of dimensions which were reserved exclusively for motives of an "idealised" character, he had dared to paint a purely realistic scene,—a luncheon on the grass. The characters in the picture, depicted life-sized, were lying or sitting under the trees in holiday mood, with a studious avoidance of heroic attitudes; by their side, in careless confusion, lay a heap of odds and ends, rolls of bread, a basket of fruit, a straw hat, and women's clothes of various colours. And how were these figures clothed? The two men in the picture were not dressed in any of the costumes of a foreign country or of a bygone age, which, by their dissimilarity from everyday fashion, would at least have allowed the public to recognise some attempt at a picturesque or decorative effect,—such, for instance, as Manet had achieved in his *Chanteur espagnol*. They simply wore the commonplace, middle-class clothes, of ordinary cut, which any second-rate tailor could turn out. Hence the picture appeared to be painted in a mood of defiance, as a deliberate provocation; it offered to the public a daring display of that which was then reviled by everybody under the degrading name of vulgar realism.

As if there were not already enough grounds for indignation against this picture, the public also professed to see in it an outrage upon decency. In the foreground Manet had placed two clothed men and a nude woman, who was seated in a bending position; while in the background he had painted a woman bathing. Manet had just emerged from Couture's studio, where the nude formed the basis of instruction; on every side he saw the nude cultivated

and honoured as constituting the very essence of high art. Hence he himself had not yet been able to renounce it, and he had therefore introduced a nude woman into a scene which he intended to represent real life. The whiteness of the flesh against the black of the men's dress provided him with one of those contrasts which he loved, and put a bold, clear note of colour in the middle of the picture. This idea of associating a nude woman with fully-clothed men came to him from his study of the Venetians. His combination was suggested by Giorgione's *Concert* in the Louvre, where two nude women are seen together in a landscape with two clothed men; and when his work was attacked, he asked quite sincerely why he was blamed for doing that which nobody thought of condemning in Giorgione. But in the estimation of the public, there was a great gulf between the nude of Manet and that of the Venetians of the Renaissance. The one was "idealised," or at least was thought to be; the other was pure realism and therefore indecent. This nude woman, therefore, gave additional ground for the censure which was provoked by the *Déjeuner sur l'herbe*.

This painting, moreover, provided an unceasing source of amusement. It became in its way the most celebrated picture of the two Salons. It gave the artist an extraordinary notoriety. Manet became suddenly the painter who was most talked of in Paris. He had believed that this canvas would bring him fame. In that it had succeeded, even more than he had dared to hope; his name was in everybody's mouth. But the kind of reputation which he had won was not exactly that which he had wished. He had thought that his originality of form and idea, embodied in a large work, would secure not only the attention of the public, but also the recognition of that talent which he knew himself to possess; he had hoped that he would be recognised as a coming master, that he would be hailed as a pioneer, and that he would enter upon the path of popularity and success. What he achieved was the reputation of a rebel and an eccentric. He was considered to be beyond the pale.

Thus was established between himself and the public a complete alienation, an unending feud, which was to continue throughout the whole of his life.

CHAPTER V

THE OLYMPIA

IN 1864 Manet sent to the Salon two pictures, which were both accepted, *Anges au tombeau du Christ* and *Episode d'un combat de taureaux*. They were more or less in the same manner as his previous work, and therefore gave rise to no special comment. They did not cause the public to reconsider the unfavourable verdict which it had passed on the painter of the *Déjeuner sur l'herbe* of the year before.

The next year he also offered two pictures—the *Olympia* and *Jésus insulté par les soldats*. The *Olympia* had been painted in 1863, just after, and as a kind of complement to the *Déjeuner sur l'herbe*. He had put into it the best of his now ripening personality, and he expected that it would make another sensation. The Emperor had shown his disapproval of the stringent rejections of 1863 in allowing those artists whose work had been rejected to hold an exhibition in close proximity to the Salon itself. The jury accordingly now relaxed its severity, and accepted pictures which it would formerly have condemned. This explains how Manet, who had been denied admission to the Salons of 1859 and 1863, succeeded in getting his *Olympia* and *Jésus insulté par les soldats* accepted in 1865, although in these works his individuality showed itself in a still more pronounced form.

These two pictures in the Salon at once inflamed the public. The storm of laughter and abuse which the *Déjeuner sur l'herbe* had provoked burst forth afresh with increasing vehemence. The peculiarities of Manet's work, which had been received with so much disfavour, had in 1863 taken the world by surprise. The public might then have thought it possible that they were after

all only the deliberate exaggerations of a tyro who wished to achieve notoriety. But now, two years later, here was the same Manet with the same characteristics, thrusting the same methods into the face of the public, and this in the very citadel of respectability, the official Salon. The unfamiliar features which had horrified everybody in the *Déjeuner sur l'herbe* reappeared still more accentuated in the *Olympia*.

This picture was painted in a luminous note throughout. It burst with an almost painful shock upon eyes that were habituated to the deadness and gloom of the picture of the period. The effect of the different planes was obtained without the use of shadow to give them prominence or distance, light on light; the boldest colours were juxtaposed without any half-tones or gradations. Certainly no other artist in the Salon painted in this way; and as nobody supposed that a mere beginner who differed from everybody else, including all the revered and acknowledged masters, could be right and they wrong, Manet was condemned categorically. Everybody agreed in branding him as a rebel, unbalanced, uncultured, uninstructed. The connoisseurs, or those who aspired to be such, could not find terms forcible enough to express the contempt which they felt for his methods.

Such was the opinion as regards the form; as regards the matter it was no less severe. Olympia, who formed the subject of the picture, was painted nude, lying upon a bed, with one arm resting on a cushion. Beneath her is spread a kind of Indian shawl of a yellow tinge, slightly figured with flowers. Behind the bed a negress is bringing her mistress a large bouquet, the brilliant tones of which are juxtaposed with the utmost daring. The whole is completed by a black cat, with arched back, placed on the bed at the side of the negress. Here then was a painting of the nude as it is in real life, conceived and executed in the thoroughly modern manner which Manet had definitely adopted; but it was also a treatment of the nude which the public regarded as indecent, and as destructive of every respected and respectable tradition of high art. If the *Déjeuner sur l'herbe*, in offending against the high art of tradition, had already ranged everybody

against him, the *Olympia* provoked still greater indignation, because it repeated the offence. Manet aggravated it by showing himself lacking in respect for that which everybody was bent on preserving in its integrity, as at once the essence and the glory of high art,—the representation of the nude in its most refined and idealised form.

The proper function of the nude, as it was then conceived, was to assist in the rendering of fable, mythology, and ancient history. The result was the production of pictures of a laborious kind. When women formed the subject of a picture, the apostles of this school were more especially careful to abstain from studying from real life, lest they might diverge from those forms which had been handed down through an uninterrupted succession of imitators from the Italian renaissance. It must be remembered that at this time pictures in what was called the third manner of Raphael and the works of Guido Reni and the Carraccios occupied the chief place in the galleries, and were regarded as the supreme achievement of Italian art at its zenith. When such ideas were held with regard to the school that had formed the starting-point of that traditional art on which the nation prided itself, it followed that the æsthetic sense was satisfied by any imitation or repetition of the conventional models. An essential point which was never forgotten was always to borrow the title of a picture from mythological nomenclature, and the number of Venuses, nymphs, Greek and Roman divinities painted in France during the first two-thirds of the nineteenth century is beyond calculation.

Into this world of conventionalised goddesses, Manet presumed to introduce a modern Parisienne, an Olympia lying on a bed. Moreover, he made no attempt to modify the force of the shock which his work naturally created; on the contrary, he chose his model from a type as far removed as possible from that which was consecrated by tradition. In face of this picture, one feels that in his efforts towards self-realisation he had conceived such a disgust of the prevailing stereotyped forms that he had deliberately gone to the other extreme. The figure of Olympia is that of a spare young woman, with somewhat bony

limbs and angular shoulders. To-day she appears as chaste as any of the nymphs of mythology; her spare unconventional body pleases by its modern flavour; the head is drawn with the precision of a Holbein. But in 1865 nobody was in a position to judge the work or to appreciate all that the artist had put into it. *Olympia* simply gave the impression of a creature sprung nobody knew whence, intruding upon a company of goddesses. The public rose up in protest against the interloper, and the unhappy woman became the object of as much derision as the painter who brought her into being.

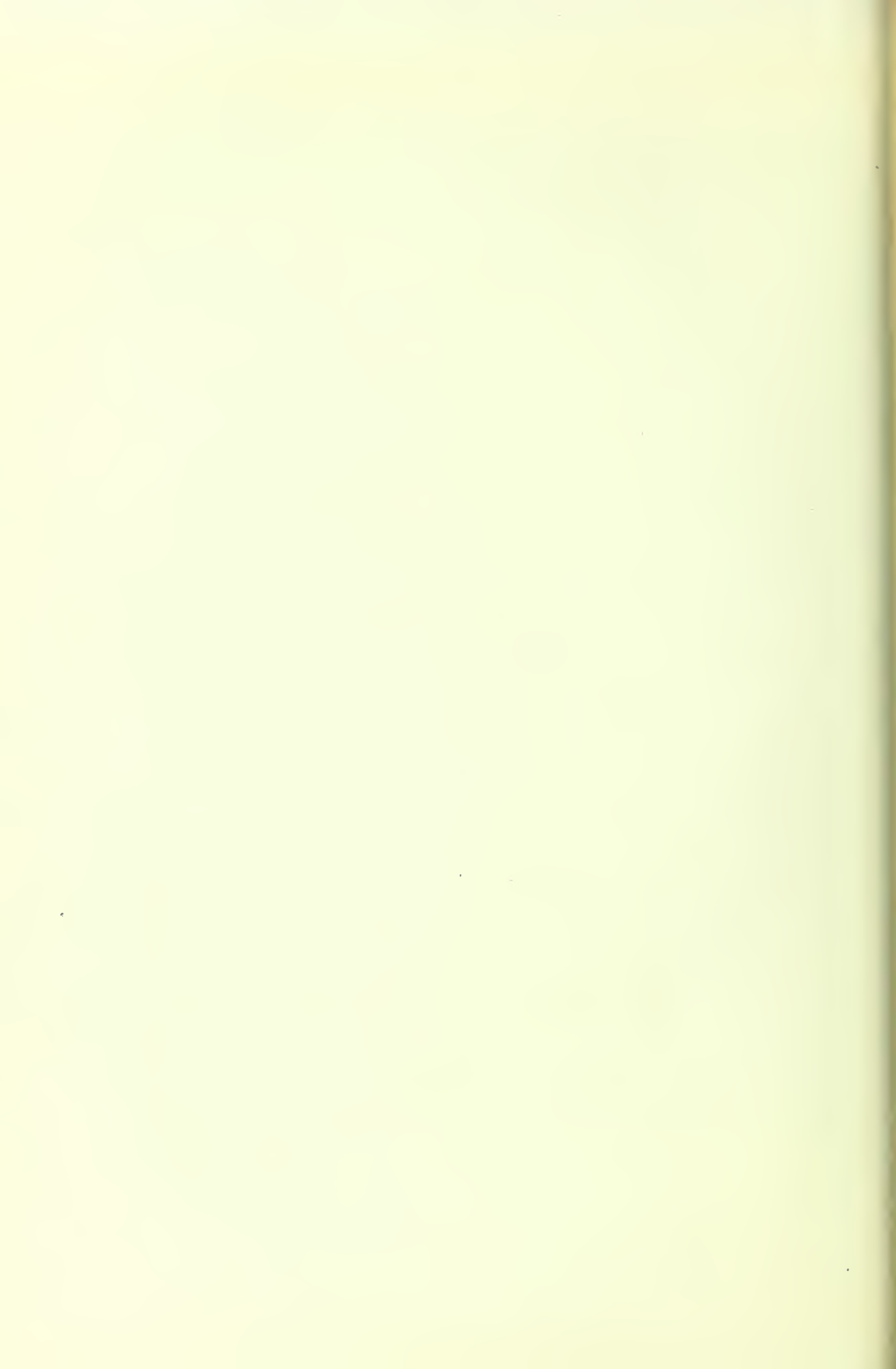
But what is so astonishing that we should not believe it if the truth were not beyond question, is the fact that a purely accidental feature, due to a whim of the artist, the black cat, was singled out as the object of a special attack, and helped to prejudice the picture. Manet had a fondness for cats, and had fancifully introduced this one into his picture for the sake of its pictorial effect, and also in order to have a bold black note to enhance by contrast the prevalent tones of white and pink. He painted cats in several of his pictures: in his *Jeune femme couchée en costume espagnol*, where a small grey cat is playing on the floor with an orange, and again in the *Déjeuner* of the 1869 Salon, where a black cat is curled up at the feet of the servant carrying the coffee-pot. Also for an advertisement for Champfleury's book of *Cats* he made a body-colour drawing and a lithograph, in which a black and a white cat are frolicking on the roofs. The cat in the *Olympia* might surely then have been accepted as one of those whims, which artists not infrequently indulge in. But the public was so irritated by everything which Manet did, that it could forgive him nothing. One wonders what would have become of all those pictures, from the Renaissance onwards, into which artists have introduced striking or fantastic details if the princes, who were in former times the sole patrons of art, had shown the same lack of intelligence as the Parisians of 1865.

I have never been able to reflect on the indignation aroused by the cat in the *Olympia* without recalling the *Coronation of Marie de Médicis*. In that picture Rubens took a very different liberty. He put two large hounds in the front of the picture, against the



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high altar of the cathedral where bishops and cardinals are officiating. Henry IV., only just visible, is relegated to a gallery in the background, while the two animals, as though they were of principal importance, lord it in the foreground. I imagine that these dogs belonged to Henry himself, and that he had them painted because he was fond of them. Although it seemed right to a king of France to introduce dogs into a cathedral at the queen's coronation, to the Parisians, on the other hand, it seemed very wrong to place a cat on a woman's bed. The black cat of the *Olympia* soon became the laughing-stock of the town. Caricature seized upon it, and its arched back and long tail continued for some time to furnish a subject for jokes and jeers.

Manet's two pictures had the same sort of violent fascination for the visitors to the Salon that a red rag has for a bull, or a mirror for larks. Everybody went to see them. There was always a crowd, or rather a mob, in front of them. It was very different from the ordinary crowd of complacent spectators, who usually look with more or less interest at those pictures which possess any claim to attention. They gave audible expression to their disgust, and were constrained to impart their feelings of anger to one another,—just as it sometimes happens that a crowd collects in public places at moments of great excitement and gives vociferous vent to its emotions. Not a word of approval was heard or even of simple tolerance. The hostility was general. Some laughed, shrugged their shoulders, and regarded the subject only with a contemptuous disdain; but others waxed indignant, gesticulated, and would have liked to tear the canvases to pieces. It was necessary to protect the two pictures; special custodians were told off to guard them.

Manet was experiencing the common fate of those independent painters who, earlier in the century, had broken with tradition and routine. Like himself, all the other masters had to submit to slights, jeers, abuse. Thus, at the beginning of the century, Ingres was scorned because he was suspected of being under the influence of the then despised Italian primitives. Later, Delacroix, who was said to have abandoned himself to a debauch of colour, and to have violated all the laws of drawing, was covered with

abuse. Then, for a long time, two great landscape painters, Rousseau and Corot, who introduced novel formulas, were held up to laughter. Finally, Courbet, who looked for the motives of his pictures in the life around him, was dragged in the mud and accused of absolute ugliness. Last of all came Manet, upon whom the opposition and attacks, which the others collectively had had to sustain, seemed to be concentrated with increased violence.

A great change had in fact taken place in the years preceding the advent of Manet. The public that interested itself in art, and set up to be a judge of painters, had grown enormously. Hitherto painting had addressed itself exclusively to a narrow circle composed of artists, men of letters, connoisseurs, and society people. The Salons were originally held only at infrequent intervals, and in confined spaces, such as the *Salon carré* of the Louvre; comparatively few pictures were exhibited, and the number of visitors was not great. Under these conditions, the arrival of a painter with new ideas made a stir only in a quite small world; the conflicts between the different schools did not touch the large outside public directly, but only at second hand, like a distant echo. But from 1863 onwards, the Salons were held annually; the immense palace built for the universal Exhibition in 1855 in the Champs-Élysées was set apart for them; the number of works exhibited increased enormously. Hence the larger public, the whole outside world in fact, came into direct contact with artists, and began to sit in judgment on them. Now the people as a whole, in its new capacity of art critic, showed itself more attached to convention and tradition, more hostile to novelty, less capable of correcting former errors of judgment, than the limited world which had hitherto been the sole arbiter on matters of art. [And Manet, the first great painter of original ideas, who had appeared after the crowds had begun to flock to the Salons, had to face a contemptuous and abusive opposition, more lasting and violent than was known to any of his forerunners in the pioneer work of art.]

The protests which were called forth by the *Olympia* and the *Jésus insulté*, joined to the uproar already provoked by the *Déjeuner sur l'herbe*, gave Manet a greater notoriety than any painter had possessed before. Owing to the persistent preoccupa-

tion of caricature in all its forms, and of papers of every shade of opinion, with him and his work, his fame rapidly spread everywhere. It was no exaggeration when Degas said that he was as well known as Garibaldi. When he went out into the street, people turned round to look at him. When he went into any public place a general murmur went round, and he was pointed out as though he had been some curious beast. It might at first have been gratifying to a new painter to find himself the object of general remark, but the marked form which the attention of the public had taken soon destroyed any possible satisfaction which might otherwise have been derived from it. The distinction of being so prominently in the public gaze was due simply to the fact that he was regarded as a madman, a barbarian who committed outrages in the domain of art and trampled under foot the traditions which were the glorious heritage of the nation. Nobody condescended to examine his work with a view to discovering his intention; none of those in authority gave him any credit for his genius as an innovator. The striking reputation which he had acquired only served to brand him as a pariah.

When the Salon was closed in the month of August, in order to secure a brief respite from persecution, he carried out his long matured project of a visit to Madrid. It was there that I made his acquaintance. The manner of our meeting was so remarkable and so typical of his impulsive character that I feel bound to relate the incident here.

I was returning from Portugal, through which I had travelled partly on horseback, and had arrived that very morning from Badajoz, after having been in the diligence for forty hours. A new hotel had just been opened in Madrid, in the Puerta del Sol, on the model of the large European hotels,—a thing hitherto unknown in Spain. I arrived worn out with fatigue and literally famishing of hunger. The new hotel where I had put up appeared to me a veritable palace of delight. The lunch to which I had sat down seemed like a feast of Lucullus. I ate with a sensation of luxury. The dining hall was empty except for a gentleman who was sitting some distance away at the same long table as myself. He, however, found the cuisine execrable. Every other minute he ordered

some new dish, which immediately afterwards he angrily rejected as inedible. Each time that he sent the waiter away, I on the contrary called him back, and with ravenous appetite partook of all the dishes indifferently. Meanwhile I had paid no attention to my neighbour who was so difficult to please. When, however, I again asked the waiter to bring me a dish which he had refused, he suddenly got up, came near to where I was sitting and exclaimed angrily, "Now, sir, you are doing this simply to insult me, to make a fool of me,—pretending to relish this disgusting cooking and calling back the waiter every time that I send him away!" The profound astonishment that I displayed at this unexpected attack immediately convinced him that he must have made a mistake as to the motive of my behaviour, for he added in a milder tone, "You recognise me; of course, you know who I am?" Still more astonished, I replied, "I don't know who you are. How should I recognise you? I have just arrived from Portugal. I nearly perished of hunger there, and the cuisine of this hotel seems to me to be really excellent." "Ah, you have come from Portugal," he said, "well, I've just come from Paris." This at once explained our divergence of opinion as to the cooking. Realising the humour of the situation, my friend began to laugh at his fit of anger, and then made his apologies. We drew our chairs nearer to one another and finished our lunch together.

Afterwards he told me his name. He confessed that he had supposed that I was some one who had recognised him and wished to play a vulgar joke upon him. The idea that the persecution which he thought he had escaped by leaving Paris was about to begin again in Madrid had at once exasperated him. The acquaintance thus begun rapidly kindled into intimacy. We explored Madrid together. Naturally we spent a considerable time every day before the paintings of Velasquez in the Prado. At this time Madrid preserved its old picturesque appearance. There was still a number of cafés in the old houses of the Calle di Sevilla, which formed a general rendezvous for people connected with bull-fighting, toreros, aficionados, and for dancers. Large awnings were stretched across the street from the upper storeys of the houses, giving it an agreeable shade and comparative coolness in the after-

noon. The Calle di Sevilla with its picturesque life became our favourite haunt. We saw several bull-fights,—Manet made sketches of them, which he used later for his paintings. We also went to Toledo to see the Cathedral and Greco's pictures.

There is no need to tell how everything that Manet saw in Spain, which had haunted his dreams for so long, fulfilled his utmost expectations. One thing, however, spoilt his pleasure,—the difficulty which he had experienced from the first, of accommodating himself to the Spanish mode of living. He could not fall in with it. He almost gave up eating. He felt an overpowering repugnance to the odour of the dishes that were set before him. He was in fact a Parisian who could find no comfort out of Paris. At the end of ten days, really starved and ill, he was obliged to return. We travelled back together. At this period travellers were compelled to show their passports. When we produced ours at the station at Hendaye, the official who examined them stared at Manet with astonishment. He sent for his wife and family in order that they might see him too. The other passengers, having soon learnt who he was, began to stare as well. As they had heard of him as a painter of artistic monstrosities, they were evidently greatly astonished to find him a perfectly polite and well-behaved man of the world.

Once more back in Paris, he returned to his work. He had now left his first studio in the Rue Lavoisier, and after temporarily occupying another in the Rue de la Victoire, he finally took one, which he retained for some years, in the Rue Guyot, in Les Batignolles, behind the Parc Monceau.

In 1863 he had married Mlle. Suzanne Leenhoff, a Dutch lady born at Delft. She belonged to a family devoted to art. One of her brothers, Ferdinand Leenhoff, was a sculptor and engraver. She herself was a pianist, and although she played only amongst friends, she devoted herself to music with great assiduity. In her Manet found a woman of artistic taste, capable of understanding him and of giving him that strengthening help and encouragement which enabled him better to withstand the attacks from outside. His father had died in 1862, leaving his fortune to be divided among his three sons, enough to support them in comfort. Thus

Manet found himself in a privileged position among artists. He was able to live without the necessity of selling his pictures, which nobody in these early days would have bought at any price, and he could set aside a sufficient sum to provide for the necessary expenses of a studio and models.

Leaving the Boulevard des Batignolles, Manet and his wife came to live with his mother in the Rue de Saint-Pétersbourg. The flat was furnished with the family furniture of the stiff formal style that had been fashionable in the reign of Louis Philippe. There was no display of bibelots or objects of vertu; only two or three pictures hung on the walls,—the portraits of his father and mother which Manet had painted, and a portrait of himself by Fantin-Latour. His mother possessed the grace and distinction of manner of a woman who had moved much in society. His brothers Eugène and Gustave were constant visitors. Since the death of their father, their chief counsellor and guide had been M. de Jouy, an advocate held in high esteem at the Palais de Justice. Manet painted his portrait in 1879. Manet's appearance never clashed with his surroundings. Nothing about him particularly betrayed the artist. He was scrupulously correct in his dress; indeed it was in some measure owing to his example that artists came to exchange the fantastic manner which they had formerly affected for the correctness of dress and bearing of the man of the world.

Nothing was more remarkable than the contrast which existed between Manet's social position and his rôle of revolutionary artist and iconoclast of the venerated traditional æsthetic. On the one hand was the Manet against whom everybody was up in arms, the butt of caricature and witticism, pursued by the mob as a kind of outcast, regarded as a barbarian, the exponent of a brutal and vulgar realism; on the other was the Manet who came of a distinguished family, who lived soberly with his wife and mother, and preserved throughout his life the polished manners of the class to which by birth he belonged.

CHAPTER VI

THE PRIVATE EXHIBITION OF 1867

IN 1866 Manet submitted two pictures to the Salon, the *Fifre* and the *Acteur tragique*. The jury rejected both.

This refusal was the outcome of the indignation produced by the works exhibited in the previous year. In establishing the Salon des refusés, the Emperor had shown his disapproval of the excessive harshness of the jury in 1863. Still smarting under this rebuff and anxious to appear accommodating, they had in 1865 accepted the *Olympia* and the *Jésus insulté*; but now, encouraged by the unanimity of the hostile feeling against Manet, they returned to their former severity. Hence they rejected, blindfold as it were, the two works submitted to them. They were in fact works which an unbiassed jury, recognising qualities of workmanship of the highest order, must necessarily have accepted, especially as the selection and arrangement of the subjects offered no very startling novelty as a handle for criticism. The subjects were two men standing against neutral backgrounds.

The *Fifre* is the portrait of a soldier, a mere youth, playing on a fife. He is alive; his eyes sparkle. He is painted in full light. The red trousers, the white belt, the yellow stripes of his cap, the blue ground of his jacket, all these juxtaposed without shade or transition, present an astonishingly harmonious whole. Only a man exceptionally gifted could have created with such simple means a work of such pictorial value. But to the eye of the average painter of the time, who, like the public, was accustomed to opaque shadows and dead tones, this magnificent piece of painting was an offence. It appeared shrill and violent.

The *Acteur tragique*, rightly so called, stands sombre and stern, dressed all in black. The actor was Rouvière in the part

of Hamlet. Here there was no juxtaposition of different colours, as in the *Fifre*; the general black tone of the clothes, harmonising with the grey of the background, ought to have made the picture acceptable to people whose eyes were pleased with blended and harmonious colouring. But in order to obtain his tragic effect, Manet had painted the features with a bold brush and powerful touches, and it is possible that the jury seized upon this supposed coarseness of style as a pretext for condemning the picture.

Thus Manet saw the jury resume that attitude of hostile prejudice against him which had led to the lack of recognition in his early days when he was struggling to express himself. Once again he suffered ostracism. Moreover, he could not expect to find the slightest sympathy outside. With the whole public in a state of indignation against him on account of the *Déjeuner sur l'herbe* and the *Olympia*, he found himself rebuffed everywhere. The influential artists, the critics, the connoisseurs, the whole of the press, poured their wrath upon him. He had hoped to achieve fame by the production of works into which he had put the whole force of his originality; fame he had indeed achieved—the fame of infamy. He had fallen into an abyss of denunciation. Moreover, he had lost his first and only champion, Baudelaire, who now with darkened mind had entered an asylum. Thus he now found himself alone and to all appearances finally deserted.

It was precisely now, however, that the originality and freshness of his genius began here and there to meet with a response. It was impossible that his own impelling need for emancipation should be an isolated fact; it was necessarily imperative in others, and the extraordinary commotion which had given him notoriety naturally attracted these others to him. All new modes, whether of thought, of belief, of social or artistic life, have their difficult beginnings in isolated individuals or in small groups, and thence extend gradually outwards. [This obscure process of germination was at work in the new æsthetic which he had inaugurated. At the very time when all the world seemed to be steeled against him, he had awakened a feeling of sympathy among a number of young men who gathered round him as militant champions, disciples, and enthusiastic admirers.]

There were then in Paris two young men, friends of long standing,—Cézanne and Zola. Cézanne, following his natural inclination, had set up as a painter; Zola had already produced brilliant work in literature. Both despised the beaten track. With the instinctive impulse of youth to rally to the defence of youth, they showed a warm sympathy for Manet, whose work had early come to their notice, in his resistance to a fierce opposition. Their sympathy necessarily called for action. It led the painter to adopt after a certain time the technique which Manet had initiated, and Cézanne, whose early work showed first the romantic influence of Delacroix and then the realistic influence of Courbet, finally gave himself up definitely to a mode of painting characterised by bright tones, full light and the open air. And it led Zola, the writer, to champion the cause of the unpopular innovator with his pen.

M. de Villemessant was then editor of *L'Evénement*. Before the creation of the daily *Figaro*, it was the leading daily paper, literary in character and retaining a staff of writers of broad and varied views. It was very popular on the boulevards and among literary, theatrical, and society people. Zola had been commissioned by M. de Villemessant, who was on the look-out for new writers, to write an account of the Salon of 1866. The tendency of his criticism and the brilliance of his style at once gained him distinction. His articles were widely read. In that of the 4th of May the public read with astonishment the first sketch of a theory of originality in art, which aimed at nothing less than assigning to Manet the rank of a master. This article was only a beginning. On the 7th a second appeared, more elaborated and written in the author's best style; it was devoted to an enthusiastic eulogy of Manet and his works. This artist, whom the Salon that year had rejected, Zola declared to be a great painter, predicted that some day his pictures would find a place in the Louvre, and asserted his infinite superiority to the painters of the traditional school, then at the summit of their fame and popularity.

The newspaper-reading public was as much incensed by Zola's article as the picture-gazing public had been by Manet's paintings. It was positively incredible that a literary paper, the organ of the

cultured classes, should print a eulogy of the despised Manet in which those barbarous, painfully realistic productions, which had shocked every man of taste and set the whole town laughing, were characterised as masterpieces! Indignant protests were raised on all sides. M. de Villemessant was told that if he did not abandon his art critic, his readers would very soon abandon his paper. At first he adopted a middle course, and commissioned a second art critic to eulogise those painters whom the first had attacked; but this half-measure did not prove sufficient. There was a demand that Zola should be silenced altogether, and he himself, satisfied with the blow which he had struck, and refusing to make any concessions, abruptly ended his Salon articles and left the paper.

His departure was welcomed as the just reparation of an unjustifiable act. His action in espousing Manet's cause had been absolutely disinterested, for hitherto he had never met him. He had been moved by a genuine admiration; his temperamental courage and forcefulness had impelled him to break with the received opinion and to take the public, as it were, by the throat. But his action was wilfully misinterpreted; he was accused of the lowest and most unworthy motives, and all the reward that he got for his courage was the reputation of a man who lacked both honesty and a sense of respect for what ought to be respected.

Some time after, M. Arsène Houssaye, who was looking about for sensational articles for a literary and artistic review, *La Revue du XIX^e siècle*, which he edited, asked Zola to write a special study of Manet. This appeared in the number for January 1867. This time Zola forbore delivering those attacks on the traditional painters which had so greatly provoked the anger of the readers of the articles in *L'Evènement*, and devoted himself exclusively to Manet. To-day his study appears to contain only the simplest truths. Only irreconcilable conservatives, still devoted to obsolete formulas, could object to the judgment which he delivered; but upon the ears of contemporaries they fell like paradoxes. He gave special attention to the *Olympia*, praising it unstintedly. This alone was enough to convict him



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of insincerity; no one supposed that he really believed a word of what he wrote. Olympia and her black cat had been so roundly denounced that it appeared positively monstrous to say a word in their defence. Not content with the publicity which his articles had received in *L'Evènement* and *La Revue du XIX^e siècle*, Zola issued them as pamphlets, in order to give them greater permanence. This pertinacity, or, as it was considered, perverseness, caused him to be regarded as a distinctly dangerous person, and he now found it impossible to secure publication for his essays in art criticism.

For the moment Manet found that he had gained nothing by Zola's advocacy, for the angry public classed them together as equally reprehensible. [None the less Zola's resonant defence had drawn Manet out of the absolute isolation in which he had for a time been lost. It encouraged young men of a revolutionary spirit akin to Manet's to gather round him and enlist under his standard. He was no longer alone. Zola was the first of a band of combatants which was shortly to be recruited.]

Manet had been excluded from the Salon of 1866. The following year an Exposition Universelle was held, which included among its exhibits not only industrial products but also works of art. Artists of all nationalities were anxious to be represented in an exhibition, where their works would be submitted to the judgment not merely of the Parisian public, but of the whole world. Manet accordingly tried to secure admission, but the selecting jury rejected him. Thus in 1867 as in 1866 his work was suppressed. [If he was to secure publicity for his pictures at all, there was only one course open to him—to hold a special exhibition of his own.]

He had already organised an exhibition of this kind at the beginning of 1863. It had been held in the Boulevard des Italiens in some premises known as *Chez Martinet*, after the proprietor, a man of initiative who encouraged artists of unknown or doubtful reputation, and brought their work before the notice of the public. Manet had placed fourteen pictures with him, among which were the *Musique aux Tuileries*, the *Vieux Musicien*, the *Ballet espagnol*, the *Chanteuse des rues*, *Lola de Valence*. The show,

however, had not been a success. Those who visited it were able to see nothing in the pictures but "patchwork," according to the expression used in this connection by Paul Mantz in the *Gazette des Beaux-Arts*. Possibly this exhibition in prejudicing opinion against Manet contributed to the rejection of the *Déjeuner sur l'herbe* by the Salon jury some weeks afterwards.

But Manet was undaunted; his persistence in seizing on every possible opportunity to show his pictures was irresoluble. He was convinced that familiarity with his forms and methods would induce the public to approve what it had at first condemned. He was right in the main; but this change of opinion which he expected to arrive at any moment, a kind of happy accident which each new exhibition might bring about, was only to take place after a prolonged struggle of many years, and was only to be secured by the cumulative effect of his works in their entirety. With this determination to get his works hung on every possible occasion, he could not resign himself to losing such an opportunity as that offered by the Exposition Universelle of 1867, or submit to the effacement to which the jury's adverse decision condemned him. He decided to hold an exhibition of all his works, and with this object he had a wooden, shed-like structure erected near the Pont de l'Alma. He obtained permission to place it in a side-alley of the avenue which skirts the Champs-Élysées, by the water-side. Similar permission had been given to Courbet, to whom, like Manet, the doors of the Exposition Universelle were closed. They had both chosen, therefore, to submit their works independently to the public.

The exhibition at the Pont de l'Alma opened in May 1867. It contained fifty pictures, almost the whole of the artist's work. The greater part of this magnificent collection of paintings has now found its way into the various public and private galleries of Europe and America. The public, however, refused to see anything in it but a display of coarseness. Here were to be seen once again the *Déjeuner sur l'herbe* and the *Olympia*, which had already given mortal offence, and the time which had elapsed since their first appearance was too short to have led to any modification of opinion. For the rest, no attempt was made to discriminate

between the different works; they were condemned *en masse* as conceived and executed in defiance of all the laws of beauty. Once more Manet was vehemently attacked in the press and in caricature, and his exhibition was covered with ridicule and opprobrium.

If the public had only been able to look with an unprejudiced eye and to form an independent judgment, they would have derived some enlightenment from the preface to the catalogue of the works exhibited. A perusal of it might have shown them that Manet's supposed presumptuous wish to overthrow the established precepts, and to paint in a style hitherto unessayed, existed only in the imagination of his detractors. At the beginning of the catalogue he had inserted an appeal to the public, under the title of "Reasons for holding a Private Exhibition." It discovers so just a view of the character of Manet and of that of his works that we reproduce it here in full:—

"From 1861 onwards, M. Manet has exhibited or tried to exhibit.

"This year he has decided to put the whole of his works directly before the public.

"When first he exhibited in the Salon, M. Manet obtained an honourable mention. But afterwards, the repeated rejection of his work by the jury convinced him that, if the first phase of an artist's career is inevitably a kind of warfare, it is at least necessary to fight on equal terms,—that is to say, to be able to secure publicity for what he has produced.

"Without that, the painter too easily suffers an isolation from which egress is difficult. He is compelled to stack his canvases, or roll them up in a garret.

"It is said that official encouragement, recognition, and rewards are, for a certain section of the public, a guarantee of talent; they are informed what to admire and what to avoid, according as the works are accepted or rejected. But, at the same time, the artist is assured that it is the spontaneous impression which his works create upon this same public that is responsible for the hostility of the various juries.

"Under these circumstances, the artist has been advised to wait.

"To wait for what? Until there are no more juries.

"The artist does not say to-day, 'Come and see faultless works,' but, 'Come and see sincere works.' >

"The effect of sincerity is to give to works a character that makes them resemble a protest, when the only concern of the painter has been to render his impression.

/"M. Manet has never wished to protest. On the contrary, the protest, quite unexpected on his part, has been directed against himself, because there exists a traditional teaching as to form, methods, modes of painting, and because those who have been brought up in this tradition refuse to admit any other. It renders them childishly intolerant. Any work not done according to their formulas they consider worthless; it provokes not only their criticism, but their active hostility.))

"The matter of vital concern, the *sine qua non*, for the artist, is to exhibit; for it happens, after some looking at a thing, that one becomes familiar with what was surprising, or, if you will, shocking. Little by little it becomes understood and accepted.

"Time itself is always imperceptibly at work upon a picture, refining and softening its original harshness.

"By exhibiting, an artist finds friends and supporters who encourage him in his struggle.

"M. Manet has always recognised talent where he has met with it, and he has had no pretensions either to overthrow an established mode of painting or to create a new one. He has simply tried to be himself and not another.

"Further, M. Manet has received valued encouragement, and recognises that the opinion of men of real ability is daily becoming more favourable to him.

"The public has been schooled into hostility towards him, and it only remains for the artist to gain its good will.

May 1867."

When Manet said: "M. Manet has never wished to protest. On the contrary, the protest, *quite unexpected on his part*, has been directed against him"; when he said again: "M. Manet has always recognised talent where he has met with it, and has had no pretensions either to overthrow an established mode

of painting or to create a new one. } [He has simply tried to be himself and not another";—he was stating the plain truth perfectly sincerely. } True, he was the author of a revolt against the current studio teaching and against a tradition which he believed to be antiquated; but nothing was further from his thought than the idea of violently repudiating those principles of art which had stood the long test of time. He never intended to protest in such a way as to offend or alienate the public. On the contrary, he detested the rôle of villain of the piece which had been forced upon him. He only wanted to win the public over to him, and he always believed that he would do it. He could not understand how it was that the kind of pictures which his natural instinct led him to paint should excite the disgust and indignation of the public. Therefore he always expected a strong reversal of popular opinion in his favour. Casual expressions of praise on the part of an admirer, whether he were a young disciple or merely a friendly outsider, always gave him a satisfaction altogether beyond their real importance; they appeared to him to indicate the dawning of that change of popular feeling which he was confident that time would bring.

{ Nobody, in fact, ever painted with more sincerity, and, in one sense, with more ingenuousness, than Manet; no painter, absorbed by the subject before him, ever sought to give it more faithful rendering. } The dissensions which arose between him and the public proceeded from a difference of vision. Manet did not see as others saw; he and they perceived the same images differently. Now, in this variance of opinion, the painter was right. It was said at the time that it was impossible that this young artist should be right, and that all the rest of the world, unanimous in condemning him, should be wrong. As a matter of fact, it was really the young artist who was in the right, and all the others, who saw and judged falsely, in the wrong.

While others looked out on the world with dull eyes, Manet possessed a vivifying vision. In a full light everything appeared to him to glow with exceptional splendour. Nature had actually endowed him with a very special gift, and in so doing had created him to be a painter, in the great sense of the word. This is what

Zola had recognised from the first and what he had endeavoured to make the crowd understand. "Manet," he said, "possesses an exceptional temperament; he is endowed with an unusual vision. This exceptional quality, which makes you feel an antipathy towards him, is the very reason of his superiority. It raises him above those artists who are turning out imitative works painted in accordance with a commonplace tradition. You admire them because they are commonplace like yourselves. But they are devoid of originality and inventive genius,—they cannot live."

(Manet's special quality of vision was not acquired by study, by an effort of the will, or by process of reasoning. It was simply a fact of his physical being.) It was given him. It made him a painter just as inspiration makes the writer a poet. It is possible to learn the craft of painting and to paint pictures, just as it is possible to learn the science of versification and to write verses; but that does not entitle the man who lacks the special gift to call himself, in the highest sense of the word, painter or poet. But Manet was a painter born. He saw the world in a brilliance of light to which other eyes were blind; he transfixed on canvas the sensations which were flashed upon his eye. The process was an unconscious one, since what he saw depended simply upon his physical organism. Nothing was more untrue than to accuse him of adopting the so-called "patchwork" style of painting with deliberate intent and from the sheer wish to attract attention. That originality, therefore, which irritated the public, was in part the result of a fact of his physical being, altogether beyond his control; but, in part also, it sprung from his adoption of certain æsthetic principles, which were the result of a conscious selection. He had been largely guided in this selection by the study of those masters with whom his sympathies had brought him into special contact. He was accused of ignorance, but he had been sedulous in studying, comparing and copying in the public galleries. He had travelled abroad in order to become acquainted with the masters of other countries. In Holland he found himself naturally drawn towards Franz Hals, in Italy towards the Venetians, in Spain towards Velasquez

and Goya. In point of fact, his principles of æsthetics had also been theirs.

All these painters had been close observers of the life that flowed around them; they had kept close to their own world and their own age; they had painted the men they brushed shoulders with in the street, in the costume of everyday. The coarse realism that the public detected and execrated in Manet's work was simply the same representation of real life in a form adapted to meet new conditions, which the Dutchmen, the Venetians, and the Spaniards had practised. All these masters, as Whistler well said in his *Ten O'Clock*, possessed the faculty of divining beauty in whatever guise it might lurk. "Art," he wrote, "is occupied in seeking and finding the beautiful in all conditions and in all times, as did her high priest, Rembrandt, when he saw the picturesque grandeur and noble dignity in the Jews' quarter in Amsterdam, and lamented not that its inhabitants were not Greeks. As did Tintoret and Paul Veronese, among the Venetians, while not halting to change the brocaded silks for the classic draperies of Athens. As did at the Court of Philip, Velasquez, whose *Infantas*, clad in inæsthetic hoops, are, as works of art, of the same quality as the Elgin marbles."

Thus the accusation brought against Manet of violating all the laws which had hitherto been accepted, was due only to the feeble vision of the public, its narrowness of judgment, its ignorance of the past, its attachment to routine, and its delight in the commonplace.

Manet had never contemplated that revolt against authority of which he was accused. The real masters among the moderns, —Ingres, Delacroix, Courbet,—had no stronger admirers than he. No one had studied more carefully than he those of the old masters to whom he had felt drawn. He was at all times generous in his expressions of homage to the great painters of the past. He was no more opposed to the essential principles of art than Wagner, against whom similar charges were laid. Everybody nowadays recognises the fact that Wagner only carried on the development of German music, and that, far from breaking with the past, he partly built upon it. In establishing a close

correspondence between music and the written word of drama, he revived the system of Gluck, and, as regards orchestration and polyphony, he was primarily inspired by the last works of Beethoven. Wagner was only in revolt against the trite and trivial formulas of his time. It was the same with Manet. His revolt was against the so-called high art of tradition, and against a pretended ideal, which he believed to be decrepit and without a future. For himself, he had sought a renewal of the springs of art in a close observation of contemporary life. In so doing he was continuing the French school of painting, and, following in the footsteps of the real masters to whom its development in the nineteenth century is due, he advanced it another step forward.

All this is clear enough now, but public prejudice and ignorance prevented it from being recognised at the time; and although in 1867 the public had before its eyes a body of painting which should have convinced it of the truth, it continued to cover Manet with ridicule and abuse for many years to come.

CHAPTER VII

FROM 1868 TO 1871

IN the course of nine years, beginning with 1859, during which Manet had submitted his work to the Salon and other official exhibitions, he had been rejected four times and accepted only thrice. But now, owing to his persistent determination to exhibit, his decision on the occasion of the Exposition Universelle to bring his whole work before the public notice, and the great notoriety which he had achieved, he had become a man of such importance that it was almost impossible to proscribe him any longer. Moreover, a certain number of people, while they were quite ready to condemn his works without giving them an examination, were nevertheless desirous to see them; others, moved simply by generosity or a sense of justice, were so impressed by his undaunted perseverance, that they would certainly have protested had the selecting jury persisted in its former harshness of treatment. For these reasons, the attitude of juries towards Manet underwent a change for the better, so that whereas his work had hitherto been systematically rejected by the Salon, it was now almost invariably accepted. In 1868 he submitted two pictures to the Salon, both of which were accepted,—the *Portrait d'Émile Zola* and *Une Jeune Femme*.

The portrait of Émile Zola, like the *Fifre* of the preceding year, was one of those powerful pieces of painting which no one capable of judging dispassionately could have failed to admire. It was received with the disapproval which all Manet's work inevitably aroused; nevertheless the critics spoke of it with a certain amount of reserve. It was impossible not to remark the strength and vitality of the head, in which the model's force of character was revealed. The handling, and the fine quality of the paint,

could not fail to impress those artists who preserved an open mind. They recognised that Manet possessed the natural qualities of a painter; and whereas formerly their view had been that he had employed these qualities for base purposes, they were now willing to concede that he was making better use of them. In short, this portrait aroused only a considerably modified opposition.

These concessions, however, were made grudgingly; and as there were two pictures to pass sentence upon, the leniency extended to the one was indemnified by an unreserved condemnation of the other. The subject was a girl standing up life-sized, wearing a pink dressing-gown. The face belonged to that type which recurs like a family likeness in Manet's portraits,—one of his peculiarities which always exasperated the public. At the girl's side was placed a parrot on its perch, a whim of the artist which also gave rise to irritation. The girl met with little favour at the hands of the public, who called her familiarly *La femme au perroquet*.

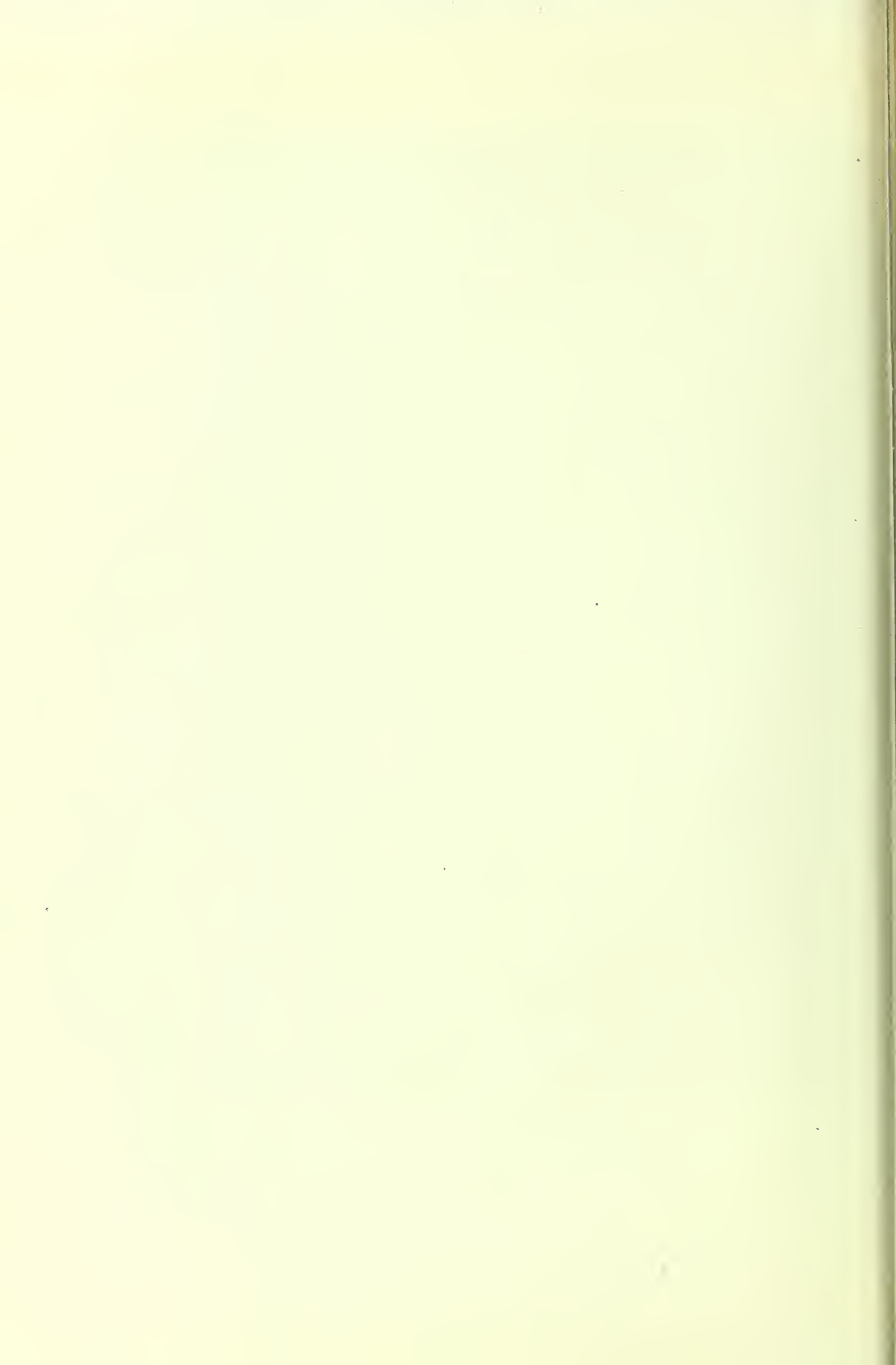
In 1869 Manet sent the *Balcon* and the *Déjeuner* to the Salon. The *Balcon* met with such a contemptuous reception, that it appeared as if Manet were no nearer towards winning popular favour than before. The subject was not of a kind to arouse the anger of the crowd as the *Déjeuner sur l'herbe* and the *Olympia* had done,—they simply jeered at it; they could not stifle their laughter; they surged round it all day, loudly hilarious. The picture represented two young women on a balcony, one seated, the other standing, with a young man standing behind them. The balcony was painted green. At the women's feet was a little dog. It is difficult to understand why such a subject should appear mirth-provoking. The interest of the picture clearly lay in the value of the painting itself and the peculiarities of the technique; but these are points to which the public is never attentive,—certainly the public who looked at Manet's pictures ignored them altogether.

It never occurred to any one to ask how it came about that the visitors to the Salon each year always found their way to Manet's pictures, and showed a greater interest in them than in any others. A little reflection would have shown that this arresting



UNE JEUNE FILLE

MANET



singularity of composition and technique, this brilliance of light, which gave his pictures a place apart, were a precise proof that the artist's work was characterised by those exceptional qualities which only real masters possess. / But the public felt the fascination without troubling to discover the reason of it, and as soon as they looked at his pictures they began to laugh. The green balcony appeared to them quite monstrous. Who ever had seen a green balcony! The two young women were said to be unpleasing in appearance, their dresses slovenly, whilst the dog at their feet was declared to be a monstrous little creature, no less ridiculous than the cat in the *Olympia*.

The attitude of the public towards Manet was patronising. They treated him as a child. They wished to show him the error of his ways, and to instruct him in the rules of his art, of which he was clearly ignorant. They were scandalised at his contempt for the high art of tradition, in their view the only true art. He appeared to be obsessed with the desire to paint the common scenes of everyday life. For works of high art, in which the ideal reigned supreme, they knew how to show a proper respect. Subjects of a mythological or historical character, costumes and draperies of an unfamiliar aspect, put a kind of restraint and modesty upon their criticism. They might not be very sure whether these idealised pictures, painted in the great traditional manner, pleased them or not, but at any rate they paid respectful and admiring homage to them. As soon as they came in front of Manet's pictures, however, their attitude underwent a change. No longer did they show any reserve in expressing their opinion. Here they were not confronted with gods and heroes, but only with ordinary mortals in ordinary clothes. They were confident, therefore, in their competence to pronounce judgment on these works, and gave themselves up to the task with alacrity. The male portion of the visitors to the Salon complained that Manet's women were neither pretty nor attractive, while the feminine eye scrutinised and condemned the fashion of their dresses. The accessories of the picture were said to be ridiculous, and the little dog laughable. To go and laugh at the *Balcon* became one of the pleasures of the Salon.

The *Balcon* attracted so much attention that the *Déjeuner* was scarcely noticed. In the foreground of the picture a young man in a velvet jacket was leaning against a table which was spread for a meal; a man seated and a servant carrying a jug were seen in the background. Léon Leenhoff, Manet's brother-in-law, had posed for the young man in the velvet jacket. The picture was painted in a general harmonious scheme of grey and black, which should have proved quite satisfactory to the public. Very probably, like the portrait of Zola of the year before, it would have met with a certain measure of approval had not the violent outcry against the *Balcon* affected it prejudicially.

Now that Manet had forced his way into the Salon and for years had been prominently before the public, he came to be regarded as the man who more than any one else personified the revolt against the tradition and routine of the studios. Hence he began to attract the admiration of those artists who, like himself, felt the need of asserting their individuality and of seeking out new paths. Among these were four young men, who had cemented a friendship while working at Gleyre's studio,—Claude Monet, Renoir, Bazille, and Sisley. They underwent the same influences, and constructed for themselves the same system of æsthetics. "At the time when they were still feeling their way, Manet was producing a large amount of work; his method of painting in bright tones, therefore, exercised a decisive influence upon their development."

One of the adherents who came to Manet at this time was Mlle. Berthe Morisot. Born at Bourges in 1841, she came of an old middle-class family. A strong inclination led her to take up painting. Her first master had been Guichard; later she had profited by the advice of Corot. In the Salons of 1864, 1865, 1866, 1867 she exhibited pictures which were noticed by certain critics. While allying herself with Manet, she is in no way to be regarded as his pupil. Manet, who detested the tradition of the studios, and stood above all things for independence, would not have consented to give a regular course of instruction. But while he never assumed the rôle of professor, the pictures which he had shown at the Salon, together with the soundness of his judgment

and advice, gave him a great influence over a large number of artists, those whose style was already formed as well as those in process of formation. Mlle. Morisot belonged to this number. Thoroughly impregnated by his influence, she came to adopt his own manner of painting in bright tones without the intervention of the traditional shadows. But while her work shows its derivation from Manet, she always preserved her own originality. She was a distinguished woman, of great charm and delicacy of perception. Her painting is refined, and though her feminine qualities are discernible in it, it is free from that mannerism and dryness which usually mars the work of women artists. She was destined to achieve a foremost place in that school, afterwards to take the name "Impressionist," which owed its birth to Manet's influence.

Between Mlle. Morisot's family and Manet's a close intimacy sprang up, culminating some years later in her marriage with Manet's younger brother Eugène. Manet, always anxious to discover varied and characteristic models, was eager to make use of her for his pictures. She was his model for the seated woman in the *Balcon*, which excited such derision in the Salon of 1869. He also painted a large, full-length portrait of her in 1870, which was exhibited in the Salon of 1873 under the title of *Repos*, and several other smaller portraits at different times.

Although they differed profoundly, a fast friendship had arisen between Manet and Fantin-Latour. Manet was full of life and spirits, a man of impulsive temperament; Fantin-Latour, on the other hand, was introspective, dreamy, melancholy. Probably it was the very contrast between them that formed the secret of their mutual attraction. Their friendship dated from 1857. They were thrown together by their work in the Louvre, where Fantin-Latour, convinced that the best masters were the old masters, was an assiduous student. They were both drawn towards the Venetians, and it was while copying these that they first made one another's acquaintance. The friendship thus begun was drawn closer when they shared the same fate in the Salons of 1861 and 1863,—in the first they were both accepted, and in the second rejected. In spite of Manet's influence, however, Fantin-Latour preserved his own individuality. He painted in the grey tones

that were peculiar to him. He executed a composition, exhibited in the Salon of 1864, under the title of *Hommage à Delacroix*, in which he grouped a number of young artists round a portrait of Delacroix, placing Manet in the foreground. Another portrait which he painted of Manet was exhibited in the Salon of 1871.

Thus a group was formed of men who felt the compelling need of emancipation, and were united by the same desire to discover a new way for art. Manet's reputation as a revolutionary pointed him out as the leader of the movement. He helped to inspire them and to hold them together.

In 1870, Manet exhibited two pictures at the Salon, the *Leçon de Musique* and the *Portrait de Mlle. E. V.* (Eva Gonzalès). The *Leçon de Musique* was a very simple subject: an interior with two life-sized figures. The music-lesson is being given by a young man, who is seated on a divan, accompanying his pupil on the guitar. Close beside him his pupil is following, with her finger on the score, the air which she is singing. According to his usual practice of continually seeking fresh models, and of choosing those of a distinctive type of face, Manet secured Zacharie Astruc to sit for him as the music-master. Both as sculptor and poet Zacharie Astruc was taking his part in the struggles of the little group that had gathered round Manet. He possessed a characteristically southern head; he was always ready to sit as a model, and had already been painted by Manet in 1863. This simple picture of a young man and woman seated side by side could hardly give rise to any very lively comment. It provoked neither the outcry nor the laughter which had greeted the *Balcon* of the previous Salon; but it pleased nobody, and received only a coldly contemptuous welcome.

Of the two pictures annually exhibited by Manet, there was always one which attracted special attention and drew a large crowd of spectators. This year it was the *Portrait of E. V.* (Eva Gonzalès). She was a strikingly beautiful woman, resembling Maria Theresa in type. She was the only real pupil Manet ever had; her style was almost entirely formed by him. I say almost, because, before putting herself under his tuition, she had already received a few lessons from the painter Chaplin.



EVA GONZALES

MANET

She was the daughter of Emmanuel Gonzalès, novelist and secretary of the Société des gens des lettres; she married Guérard the engraver, and died while still quite young. Under Manet's tuition she soon acquired a vigorous style of painting; but she only produced a small number of works before her career was cut short by her early death.

Manet painted Eva Gonzalès life-sized, wearing a white dress, sitting in front of an easel and painting a bouquet of flowers. The background is light grey, and a pale blue carpet is spread on the floor. Thus the picture is full of luminosity; the different colours are put against one another, according to Manet's invariable method, without modification, and without attenuation of half tones. The manner dazzled—visitors to the Salon declared it to be violent and crude. Only a public so long accustomed to the opaque shadows, which painters had used to spread over their canvases, that its vision had become as purblind as that of owls, could find this portrait of Eva Gonzalès displeasing. Although the picture was painted in bright tones throughout, the general effect was neither discordant nor violent; it formed a harmonious whole. Perhaps I may be allowed to reproduce here a passage from the *Electeur Libre* of June 9, 1870, which gives my impression of it at the time: "Looking at this portrait, we confess we are wholly at a loss to understand what has caused this attitude of disparagement on the part of the whole or a section of the public. The general effect is in no way crude or discordant; on the contrary, the dull white of the dress blends harmoniously with the pale blue of the carpet and the grey of the background. The pose is natural; the body full of movement; and if the face again reveals the special type which is peculiar to M. Manet, it is a type which here at any rate is full of life and not without charm." Now that the picture no longer excites disapproval, these observations may seem commonplace, but when they appeared in a serious paper they had all the air of a paradox. It was indeed only with great difficulty that I was able to get them accepted.

The Salon of 1870 contained an important picture by Fantin-Latour, entitled *Un Atelier aux Batignolles*. He had already

painted one or two compositions of this class, including the *Hommage à Delacroix*—conversations between a number of men of kindred tastes. In the *Atelier aux Batignolles*, Manet is seen sitting before an easel in the act of painting, surrounded by a group of artists and writers, the men who defended his art and those whom his art had influenced. Among them were Émile Zola, Claude Monet, Renoir, Bazille, Zacharie Astruc, Maître, and Scholderer. The picture attracted particular attention. The novelty of the painting—the general grey tone and the realistic manner—was alone enough to ensure its notoriety. Moreover, it disclosed to the public the portraits of those revolutionaries who had been so much of an enigma, and the public was glad at last to be able to see them. People had learnt vaguely from disclosures in the press that Manet and a circle of friends used to meet together in a certain café in Les Batignolles, and they supposed that everything that was said and planned at these gatherings was necessarily absurd and extravagant. Fantin's picture furnished both the press and the public with a title which they had in a way been looking for,—Manet and his friends were now generally known as the "Batignolles school," a name which clung to them for several years.

(1) There never was a Batignolles school. The name was falsely invented, and falsely applied. At the time when it originated and became current, Manet and his friends had not yet formed a school. Manet was producing works in accordance with the natural bent of his genius. Round him had gathered a band of young men who felt the force of his influence and adopted his manner of painting in bold, luminous tones, but without thereby becoming his pupils. They were themselves at that time still in their experimental period, and it was only later, when common tendencies had directed their development, that their work acquired a character distinctive enough to demand a special name. They were then called Impressionists.¹ In the meantime, however, they were not bound to Manet by any ties of pupil and master; it was the common need for a novel and independent mode of expression that drew them and held them together.



UN ATELIER AUX BATIGNOLLES

SCHOLDERER
MANET

RENOIR
ZACHARIE ASTRUC

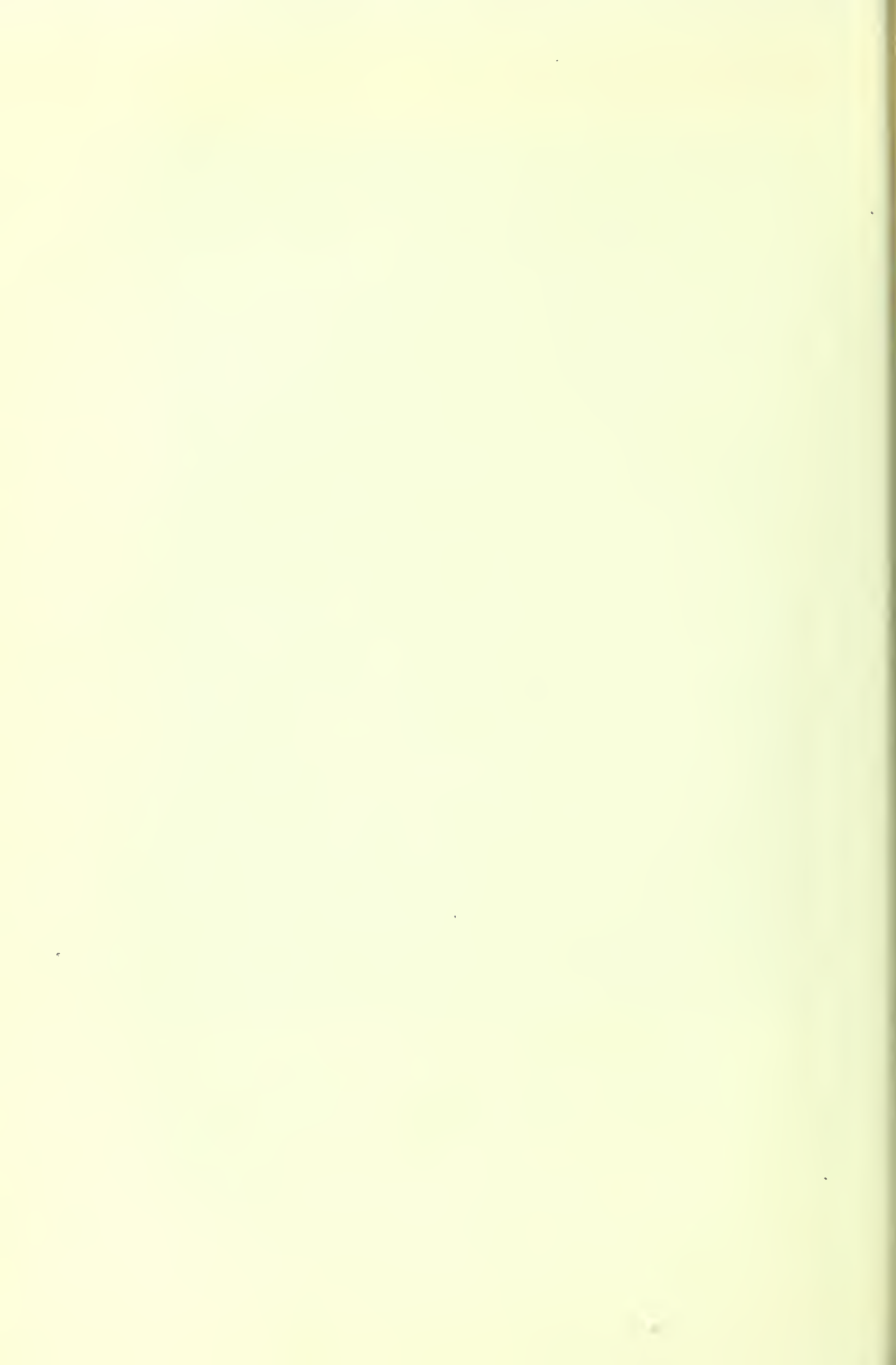
E. ZOLA

MAITRE

BAZILLE

FANTIN-LATOUR

MONET



There is no need to suppose that Manet's friends were in the habit of meeting together in his studio as they are depicted in Fantin's picture. The gathering existed only on canvas,—it was simply a pictorial device by means of which he was able to bring them all together. It is true that Manet had his studio in Les Batignolles, but it was never a place of rendez-vous. It was situated in a rather poor house in the Rue Guyot, an obscure street behind the Parc Monceau. The house, which is no longer standing, was surrounded by dépôts of all kinds, with courtyards and large empty spaces. The quarter, at that time not very populous, has since been entirely transformed.

The studio consisted of a large, dilapidated-looking room. There was scarcely anything to be seen in it but pictures, framed and unframed, ranged in piles round the walls. As Manet had as yet sold only one or two canvases, all the work that he had done was accumulated here. He kept very much to himself; only his intimate friends used to visit him. The conditions under which he lived were very favourable to his work, and his production during this period was on a large scale. In addition to the pictures exhibited at the Salons, he painted the two pictures of the *Philosophes*, two cloaked and standing figures, whose air of resignation suggested the title. Similar in style was the painting of the *Mendiant*, a typical rag-picker whom he had met one day and induced to sit for him. By silvering the grey of the blouse and the blue of the trousers, he created out of an unpromising subject one of those harmonies of colour which are characteristic of his work. Here also he painted the *Joueuse de guitare*, a young woman of an uncommon type of face, dressed in pink and white, playing a guitar. The *Bulles de savon* is a strong and sober piece of painting—a boy blowing bubbles, with head thrown back and soap-dish in hand.

In 1867 and 1868 he painted the *Exécution de Maximilien*, who, together with Generals Méjia and Miramont, was shot at Queretaro, in Mexico, on June 19, 1867. This painting, which is of large dimensions, holds an important place in his work. It is unique of its kind, being the only one of his pictures

which was not painted from life. It may almost be said to belong to that school of historical painting for which Manet, when he was in Couture's studio, expressed such a strong aversion. He was at work upon the composition of it for some months. He first made investigations as to the circumstances and details of the incident. Hence it was in strict accordance with the fact that the three victims are placed exceptionally near the firing party. When he was satisfied with the arrangement he proceeded to paint the picture, having secured a squad of soldiers from the barracks to represent the firing party. Two of his friends posed for Generals Méjia and Miramon, the faces, of course, being altered. The only conventional passage in the picture was the head of Maximilian, which was taken from a photograph. He painted the subject once and then a second time without satisfying himself that it agreed with the precise accounts which he had obtained of the actual event; he repainted it, therefore, a third time before it assumed its final form.

In 1868, in the studio in the Rue Guyot, Manet painted my portrait. Here I had an opportunity of observing the actual working of his mind, and the processes by which he built up a picture. The portrait was of a small size and represented me standing up, with the left hand in the waistcoat pocket and the right resting on a cane. The grey frock-coat which I was wearing detached itself from a grey background—the picture thus forming a harmony in grey. When it was finished, quite successfully in my opinion, I saw that Manet was not satisfied with it. He seemed anxious to add something to it. One day when I came in he made me resume the pose in which he had originally placed me, and, moving a stool near to me, he began to paint it with its garnet-coloured cover of woollen stuff. Then the idea occurred to him of taking a book and putting it underneath the stool; this, too, he painted with its cover of bright green. Next he placed on the stool a lacquer tray, with a decanter, a glass, and a knife. All these variously coloured objects constituted an addition of still life in a corner of the picture; the effect was wholly unpremedi-

tated, and came to me as a surprise. Another addition which he made afterwards was still more unexpected—a lemon placed upon the glass on the little tray.

I had watched him make these successive additions with some astonishment. Then, asking myself what was the reason for them, I realised that I had before me a practical instance of his instinctive and, as it were, organic way of seeing and feeling. Evidently the picture painted throughout in a grey monochrome gave him no pleasure. His eye felt the lack of pleasing colours, and, as he had omitted them in his first scheme of the picture, he introduced them afterwards by means of a piece of still life. Thus this practice of placing bright tones in juxtaposition—the luminous patches contemptuously described as patchwork—which he was accused of having adopted deliberately in order to differentiate his work at all hazards from that of other painters, really proceeded from a perfectly frank and deeply rooted instinct; it was his own natural way of feeling. This portrait had been painted for him and for myself alone; I had no idea of exhibiting it, and in building it up thus by a series of successive additions I can certify that his sole motive was to satisfy himself, without a thought as to what others might say about it.

I have since examined his pictures in the light which came to me through observing the way in which he finished my portrait, and I have discovered in all of them this same method of adding luminous passages, in which he raises the key of the colour-scheme by means of a few detached and emphatic tones. Hence in the *Déjeuner sur l'herbe*, the presence of the many-coloured accessories spread on the ground. Hence in the *Olympia*, he introduced the large bouquet of different kinds of flowers, and put the black cat against the white of the bed. Hence in the *Artiste*, a picture conceived in just the same scheme of grey as my small portrait, behind the standing figure he painted a dog in bright tones and in the light. This explains his fondness for introducing arrangements of still life, sometimes as accessory, sometimes as background, into pictures in which probably no one else would have thought of putting them,—in the *Portrait of Émile Zola*, in the *Déjeuner*, in the *Bar aux Folies-Bergère*. They gave him the means of intro-

ducing those contrasts of vivid colour which delighted his eye. Similarly, the green balcony in the foreground of the *Balcon*, and the brilliant blue in the background of the *Argenteuil*, provided him with the opportunity that he desired of superimposing a heightened note of colour on a general scheme already luminous in tone.

The opposition which his works naturally encountered will now readily be understood. They revealed a method diametrically opposed to that prescribed in the schools and practised by other painters. His contemporaries avoided brilliancy of colour, blended the different tones together, or shrouded the outlines in shadow. Manet, on the other hand, suppressed the shadows, painted everything in a luminous tone, put the boldest, the most incisive colours in immediate juxtaposition, and, over and above the rest, he set some one accentuated note of colour. Manet's system, therefore, in executing any particular picture, was to work upwards in an ascending scale towards more and more brilliant coloration and more and more luminous tones. This system was the result of a natural propensity, operating not only in particular instances, but in his work as a whole, throughout all his life. The quest for greater luminosity, which appears in each separate picture, also characterises the gradual development of his work. His constant endeavour to increase the brightness of the effect is visible in it all; he succeeded in realising his wish, for his productions, ranged chronologically, from the beginning to the end of his career, reveal an uninterrupted advance towards increasingly greater brilliance and more intense light.

If he rejected the traditional method of distributing light and shade in favour of a system of coloration peculiar to himself, he showed no less independence with regard to technique. His procedure was so daring that it might be said that he worked by impulse rather than by system. In general painters follow a clearly charted course. They choose their subjects from a certain definite class, avoiding those which lie outside certain precise demarcations. They paint in their own studios, where they are familiar with the disposition of the light. They know the proper pose to give to their models; if they experiment in a new arrange-

ment, they first subject it to a close scrutiny, making drawings and studies of details, in order to assure themselves that the difficulties to cope with will not be too formidable; if they discover any such difficulties, they are careful to eliminate them. Having taken these precautions, they set to work; as they are aided by a well-established routine, and for the most part are sufficiently equipped to arrive at a certain facility of execution, they are admired for the assurance with which they achieve the success they aim at.

Manet, however, had no circumscribed circle. He painted indifferently all that the eye can see—men and women under every aspect and in all sorts of groupings, landscape, seascape, still life, flowers, animals, in the open air, and in the studio. His method was to have a constant change of subject, and never to stale a success by repetition. Innovation and ceaseless experiment were the fundamental principles of his art. His principal medium was oil-painting, but he also employed water-colour, crayon, pen and ink, pastel, and in engraving, etching, and lithography. With this system of painting everything that he saw, of using the most dissimilar processes, of never repeating a work once done, Manet never knew the facilities of the beaten track. He could not arrive at uniformity of execution or maintain a fixed level. He attacked every manner of subject in every manner of way. The public and the majority of the critics reserved, however, their admiration for those painters who prudently kept to the highroad of tradition. To them Manet appeared erratic and unmethodical. Such was pre-eminently the attitude of one of the celebrated critics of the time, Albert Wolff, who contributed to the *Figaro*. Some years after the time of which we are speaking, an incident occurred in connection with him, which may serve to show with what levity and incompetence the journalists of the time formed their judgments.

Wolff, like so many others, was urgent in recommending mediocre artists, who have left no enduring work behind them and whose names are already forgotten, to the admiration of the public. When he accidentally came across Manet and was confronted with that rare phenomenon, a man of creative and inven-

tive genius, he simply treated him with contempt. However, having made his acquaintance, he went to see him in his studio. Manet proposed that he should paint his portrait. He agreed. Manet posed him leaning backwards, almost lying down, in a rocking chair. The pose presented technical difficulties to be overcome, involving such tedious labour as would have induced most other painters to abandon it. But these difficulties never weighed with Manet. However intricate the composition, as soon as he had conceived it, he straightway set himself to carry it out. He proceeded, therefore, to paint Wolff, and following his usual daring method of attack, he threw lumps of paint and splashes of colour here and there over the canvas, intending to work each part over again, and so by successive additions bring it up to the degree of finish which he deemed desirable. Wolff, however, had probably never seen painting of this kind before, and when at the third or fourth sitting the portrait, far from being finished, still retained parts which were only just indicated, he could not help expressing his astonishment. Whereas he had supposed that Manet produced his works with ease, at the first attempt, he found that, on the contrary, he was a man who felt his way falteringly and took a great amount of time to complete a picture. Hence he was confirmed in the opinion he had always held, that Manet was a very incomplete artist, with little real knowledge of his trade.

Manet was not at all pleased when this pronouncement was communicated to him. The sittings were discontinued. When the portrait was found in his studio after his death, Manet's family sent it to Wolff. The painting still exists; it formed part of the sale which took place after Wolff's death. It is indeed unfinished, and in parts only sketched in. But such as it is, it reveals the hand of the master. Only a man who knew all the resources of his art could have achieved such justness of proportion even in a first draught, and have given the head, though still in its rough state, such vitality and brilliant expression.

The Salon of 1870 had just closed when the Franco-German war broke out, followed by the invasion of France and the siege of Paris. Manet's circle was scattered abroad. Some fled with

their families into the provinces; others took up arms—among them Bazille, whom Fantin-Latour had placed in the foreground of his *Atelier aux Batignolles*; he was killed at the battle of Beaune-la-Rollande. Those who remained in Paris either joined the National Guard or devoted themselves to the various new duties to which the siege gave rise. It was no time for the pursuit of literature or art. Manet closed his studio in Les Batignolles, as it was threatened by the bombardment, and removed his pictures. He became a staff-officer in the National Guard, although, owing to his ignorance of military science, he was not specially qualified to hold such a post. But he did as everybody else was doing, and gave himself up to the service of his country. His military duties were largely nominal, but he took part in the battle of Champigny, where he carried despatches under fire.

As a staff-officer he had Meissonier, who was colonel of the staff, for his chief. Placed as they were at the two opposite poles in the world of art, they had never before had any dealings with each other. Now, however, military service suddenly brought them together, and the struggling young artist found himself placed under the orders of the older painter, who was then at the height of his glory. Meissonier's attitude towards Manet was that of formal politeness, but he avoided any approach towards friendliness. He appeared to be even ignorant of the fact that Manet was a painter. Manet, in whose nature the old French urbanity was deeply implanted, was extremely sensitive in matters of etiquette. He was very hurt at Meissonier's treatment of him, and never forgot it. Some years afterwards he had his revenge. A picture which Meissonier had just painted, *La Charge des cuirassiers*, was being exhibited at Petit's in the Rue Saint-Georges. One day Manet went to see it. His arrival immediately attracted the attention of the visitors, who crowded round him, curious to know what he would have to say about the picture. Presently he delivered his verdict: "It is very good, really very good. Everything is steel—except the cuirasses." All Paris laughed at the sarcasm.

Before the siege began, many families sent their womenfolk,

children, and old people out of Paris, so that there might be fewer mouths to feed ; only efficient citizens remained behind. Manet's wife and mother had fled for safety to Oloron in the Pyrenees, where he joined them after the siege. He brought out his paint-brushes again, which he had not handled for several months, and painted various scenes at Oloron and Arcachon, and also *Le Port de Bordeaux*. In this picture he has given a fine rendering of the aspect of a busy port, with a crowd of ships at anchor.

He was back in Paris again before the end of the Commune, and took part in the street fighting between the army of Versailles and the federated National Guards. In the lithograph, *Guerre Civile*, he has given an epitome, as it were, of the horror of this struggle and its subsequent suppression.

CHAPTER VIII

LE BON BOCK

THE siege of Paris and the insurrection of the Commune created such an upheaval in the national life that it was impossible to hold the Salon in 1871. But when peace had been restored at home and abroad, a spirit of emulation, a kind of ardour for work, seized hold of the people, and they returned to their several occupations with a sense of the necessity of retrieving the recent disasters. At this juncture Manet for the first time had the good fortune to meet with some one who was prepared to make large purchases of his works. He had asked Alfred Stevens to help him to dispose of some of his pictures, and with this object he sent him a still-life piece and a seascape. Stevens showed them to M. Durand-Ruel, a dealer who was just beginning to buy the works of the new school. He was a man of independent judgment, capable of appraising works on their own merits, and he therefore took the two pictures. Then, as this first transaction proved satisfactory, he almost immediately sought out Manet, and, making a further selection of his pictures, he had thus acquired, in January 1872, a total of twenty-eight, for the sum of 38,600 francs. This sale inspirited Manet and filled his young artist friends with enthusiasm. It seemed as if the tide had turned at last and the dark days of struggle were over. Such hopes, however, proved illusory.

It was a bold move on the part of M. Durand-Ruel to buy the works of a painter so generally condemned as Manet. Do what he might, he was unable to sell them; they remained on his hands as dead stock. Moreover, he found that in becoming the patron of a new school which nearly everybody cordially detested, he had made many enemies; connoisseurs, picture-

dealers, even critics and the press took up arms against him. Henceforth neutrality was impossible; the only alternative was to go forward, to become a partisan, to make further purchases, and thus, in acting as paymaster to Manet and his friends, to take a part in the fight that they were waging for recognition. He, also, had to suffer the bitterness of disillusion. No sooner did success appear to be within reach than the prospect suddenly vanished, and the hope of its ultimate realisation became more and more problematical. It was only after he had passed through long years of pecuniary sacrifices and financial strain that his perseverance and courage in hazarding his capital at last received their just reward.

The Salon, which had been abandoned in 1871, was again held annually from 1872 onwards. In this year it attracted more attention than usual on account of the large number of pictures dealing with the tragedies of the war. Manet, however, found himself without any new works ready for exhibition. The picture which he sent in—*Le Combat du Kearsage et de l'Alabama*—had been painted in 1866, but the fact that it was a battle picture gave it an added air of actuality, in view of the terrible war from which France had just emerged. In 1864, the *Kearsage* of the United States navy sank the Confederate cruiser *Alabama*, in sight of Cherbourg. For a long time the *Alabama* had been sheltering in Cherbourg harbour in order to avoid being captured or destroyed by the more heavily armed *Kearsage*; but at last Captain Semmes, who commanded her, growing weary of the blockade, determined to take the risk and try his strength against the enemy. The circumstances of the fight were peculiar, for it took place within view of a number of ships, which had taken up positions near the combatants as soon as it was known that the attack was about to be made. Manet, having been informed beforehand of the coming encounter, went to Cherbourg and watched the action from a pilot-boat. Thus his picture presents a scene of which he was an actual spectator. Having spent a part of his boyhood as a sailor, Manet was no stranger to the sea. In his paintings he usually represented it as a plane sloping upwards towards the horizon—as, in fact, it actually appears when viewed from



COMBAT DU KEARSAGE ET DE L'ALABAMA

MANET

the shore or from a boat, with the eye nearly level with the water.

In his *Combat du Kearsage et de l'Alabama* the sea rises like a liquid plane to the horizon, where the two ships are seen fighting enveloped in a cloud of smoke, the vanquished *Alabama* partially submerged. This method of painting a seascape proved somewhat disconcerting to the public of the Salon; with their usual proneness to criticise Manet, they once more accused him of having deliberately aimed at eccentricity. But the simplicity of composition and the uniformity of tone to a certain extent disarmed opposition. Several critics and a certain number of connoisseurs even admitted that there were elements of grandeur in the picture. This was the first picture of Manet's which had been on view for a year past, and accordingly there was a kind of lull in the storm which raged round his name. Circumstances were propitious for a reaction in his favour. This reaction came in the following year, when one of his pictures fascinated the public, and was received with an almost unbroken chorus of praise.

Manet was represented in the Salon of 1873 by two pictures, *Le Repos* and *Le Bon Bock*. The select company of artists, critics, connoisseurs, literary men, and society people who were admitted to the Salon on varnishing day, the day previous to the public opening of the galleries, crowded as usual round Manet's pictures, and were delighted with *Le Bon Bock* at the first glance. They at once pronounced it a fine piece of work. When they met, according to custom, at the close of the day in the garden of the Palais de l'Industrie to exchange their first impressions of the exhibition, the favourable verdict was generally confirmed. The press at once made known the judgment of the experts, and the public accepted it. *Le Bon Bock* became one of the most popular pictures of the year. Public opinion conceded that Manet had at last corrected his former errors, and had produced a work which was worthy of the fullest praise.

The picture which gave such satisfaction was a life-sized portrait of the engraver Belot, formerly one of the habitués of the Café

Guerbois. The portrait is a half-length ; he is represented full face and life size ; with one hand he holds a pipe to his lips, with the other he grasps a glass of beer—*un bon bock*. With his florid countenance he seemed to beam down from his canvas upon the spectator ; as soon as people looked at this big, jovial fellow they were captivated, and cordially returned the warm welcome which he seemed to offer. No peculiarity of composition detracted from the first sympathetic impression. The grey-clad figure with the otterskin cap was surrounded by a grey background ; there was no possibility of the eye taking offence at any juxtaposition of violent colours. Hence by the attractiveness of the subject and the absence of any displeasing peculiarities, a picture of Manet's for the first time gave complete satisfaction both to the experts and to the general body of the public. The popularity of *Le Bon Bock*, which had been assured from the very first day, increased as time went on. The picture went through all kinds of reproductions ; it figured in the theatrical *revues* at the end of the year ; it gave its name to a dinner founded by a number of artists and literary men, which was first presided over by Belot himself and was kept up after his death.

The unexpected success of this picture gave the public and the press an opportunity of adopting a more conciliatory attitude towards Manet. Critics admitted that perhaps the tone of their articles had been rather too sharp and contemptuous. But both critics and public were full of self-congratulation. They claimed that long ago they had expressed their opinion that all the objectionable features of Manet's painting—his violence, his "patchwork," his choice of extraordinary subjects—simply proceeded from the insolence of youth, from a desire to force himself into notoriety, and that sooner or later he would adopt the ordinary, conventional rules like everybody else. In *Le Bon Bock* they detected the signs of the change which they had predicted, and the picture pleased them all the more in that it bore witness to their own sagacity. Of course this supposition of critics and public was purely imaginative. Manet had painted *Le Bon Bock* with his usual sincerity and naïveté of composition. It was merely an accident of circumstance that this picture



LE BON BOCK

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met with a more favourable reception than any of his other works. He had no idea that his picture would be remarked for its suavity of handling, or that it would please because of a supposed dissimilarity from his usual manner. Its success always remained a mystery to him.

Among those who praised *Le Bon Bock* there were certain connoisseurs who explained that the good qualities of the picture were due to the influence of Franz Hals. Manet had visited Holland again in 1872; he had seen once more the pictures of Franz Hals at Haarlem which had made such a keen impression upon him in his younger days. After his return to Paris, the recollection of what he had seen suggested to him the idea of painting Belot with a glass of beer in his hand; the pose and cramped spacing of the half-length figure are not exactly characteristic of Manet, and may have come to him by way of reminiscence. Certainly to any one with a knowledge of painting *Le Bon Bock* suggests Franz Hals. The similarities, however, were only superficial, an imitation of pose. In its touch and handling the picture is as personal to Manet as any that he ever painted. This insistence upon the possible resemblance of *Le Bon Bock* to Franz Hals's drinking scenes proceeded really from a desire to disparage Manet, indirectly, in making it appear as if he only painted satisfactorily when he was imitative. Alfred Stevens voiced the opinion of these detractors when he said, in allusion to the glass that Belot holds in his hand, "He's drinking Haarlem-brewed beer"—a quip that was repeated everywhere. For a long time Stevens and Manet had been great friends; they met almost every day at the Café Tortoni, though as painters they exercised little influence on one another—their talents lay in different directions. Manet was hurt by his friend's unfriendly remark, but he soon found an opportunity of paying him back in his own coin. Some time afterwards Stevens exhibited a picture, which he had just painted, at a dealer's in the Rue Laffitte. The picture shows an interior; a young lady in walking costume stands before a curtain, which she appears about to pull aside as though she would go into an inner room. Lying on the floor, at her feet, Stevens had painted a feather broom, such as servants use for dusting a room. Glancing at the broom,

Manet remarked, "Evidently she has a rendezvous with the *valet de chambre!*" Stevens was more irritated by this sarcasm than Manet had been by his. For some time after this incident there was considerable coolness between them.

In addition to *Le Bon Bock* Manet exhibited another picture in the Salon of 1873, *Le Repos*; it found no favour, however, and was hailed with the usual derision. It was the portrait of a young woman in a white muslin dress, half sitting, half lying upon a divan, with arms stretched out on the cushions on either side. The picture had been painted in 1872, and the model was Mlle. Berthe Morisot. While it reveals to the full the painter's individuality, it contains a certain element of idealisation. The young woman with her air of melancholy, her deep eyes, her supple, slender body, seductive and yet severe, was an idealised representation of the modern woman, at once French and Parisian. In spite of the ceaseless talk about idealisation, and the necessity of its inhering in every genuine work of art, nobody was able to discover a trace of the ideal in a picture so intensely personal, because no one believed that the ideal could exist apart from certain invariable and traditional forms.

The cult of the art of the Italian Renaissance had led to the belief that beauty, the ideal, art itself depended upon the observance of certain fixed rules, and was inseparable from certain particular types. The inventive genius of the great masters of the past had created a certain mould and type of beauty. It was held that diligent study was all that was required in order to perpetuate the beauty of these forms indefinitely, and that all the value of the original creation would be preserved if only the knowledge of how to reproduce the same kind of line and the same kind of figure were handed down from master to pupil in a sort of apostolic succession. According to this theory, genius lay within the attainment of any one who knew how to assimilate and possessed the trick of imitation. But the worth of these traditional forms, which were supposed to enshrine the ideal, had been debased by successive generations of mediocrities. The breath of life was gone out of them; they retained nothing of poetry or of the ideal; for, like the scent of a flower, poetry and

the ideal can only exist where there is life. They are not to be imprisoned in any particular form; they depend upon no particular æsthetic; they are free of time and of circumstance. All that they need to bring them to birth is the mediation of genius, the man happily inspired and keenly sensitive. To him the outward show of things suggests inward images which take upon themselves beauty of form, nobility of line, splendour of colour—the whole investiture of the ideal.

Nothing truly great can be transmitted by tradition, however authentic the original creative impulse. All traditional schools inevitably end in lifeless imitation. Nobility of form, true idealisation of type, can only be created by the man who envisages life and nature directly and reproduces them afresh in his own way. Manet studied the men and women of his own time; he discovered and emphasised the quality of beauty that belonged to them. When he painted a hard drinker, he gave him the untroubled air, the jovial expression, the swimming eyes which comported with his personality; when he painted a refined woman, he endowed her with the inherited charm and grace of her sex. But the incapacity of newspaper critics and public to form a consistent and considered judgment is well illustrated by the fact that the picture which they selected for praise was the very one which most of all violated their particular canons of art. Whereas for ten years they had abused Manet for being a vulgar realist with a barbarous contempt for the ideal, they conceived a sudden enthusiasm for a picture of a beer-drinker, with a flushed face and expansive paunch, smoking his pipe and drinking his beer. Yet while admiring this particular work, which consistency with their previous expressions of opinion should have led them to condemn, they railed in their old style against *Le Repos*—the portrait of a woman with singular depth and charm of expression, graceful, distinguished, a true idealisation of the feminine type. But Manet's case was no exception to the general rule. Like every painter who has broken with the established routine and substituted a style of his own, he was necessarily decried at first; each year familiarity with his work diminished the opposition; and by degrees it was accepted in

so far as it contained elements of likeness with what had gone before. Accordingly the first works of Manet's to be appreciated were those which were really the least characteristic of him, those in which, by some chance or another, the boldness and originality of his manner was somewhat modified. The success of *Le Bon Bock* was due to the fact that its arrangement gave hardly any scope to the original methods by which Manet offended popular taste.

Some time after the siege, Manet left his studio in the Rue Guyot and took a spacious room in the Rue de Saint Petersburg, near the Place de l'Europe. The solitude in which he had hitherto lived and worked now came to an end, for here he found himself in the very heart of Paris. His friends visited him more frequently. Moreover, his fame and his personal charm attracted the world of Parisian society, and a certain number of fashionable men and women came to see him, and occasionally consented to pose as models. Always eager to catch all the different aspects of life, he was now able to paint those peculiarly typical Parisian subjects which his isolation in the Rue Guyot had prevented him from undertaking. Thus in 1873 he painted two studies of Parisian life—*La Dame aux éventails* and *Bal masqué* or *Bal de l'Opéra*. The latter picture is painted in an almost uniform tone of black, the figures consisting chiefly of men in evening dress and tall hats, and of women in black dominoes. It needed extraordinary sureness of eye to prevent the various details from being merged in the general monochrome of the background. A few women in fancy dress stand out against the mass of black costumes; the bright colouring of their dress gives a note of brilliancy to the picture and prevents an effect of monotony.

Whatever class of people Manet represented in his pictures, his practice was to get them to sit themselves instead of using professional models; accordingly he made use of his various friends in painting the *Bal de l'Opéra*. They used to come to his studio singly or in groups of two or three, dressed ready for the part in dress coat and white tie. Thus the picture includes Chabrier, the composer; Roudier, an old college friend; Albert Hecht, one

of the first collectors to buy his pictures; two young painters, Guillaudin and André; a retired colonel, etc. He was anxious to secure a variety of types and to ensure that each one should preserve his characteristic individuality of feature and bearing. Thus the fact that the men are seen wearing their hats in all sorts of different ways was not the result of a fantastic design, but simply of literal observation. He would say to them, "How do you ordinarily wear your hat—naturally, when you are not troubling about your appearance? Good!—well, put it on quite casually; just like that." He was so meticulous in his desire to keep close to actuality and to avoid falling into an easy conventional mannerism, that he used a different model for every figure, even for those in the background where only a detail of the head or the shoulder was visible. He requisitioned me for one of these accessory figures, painting only a part of my hat, an ear, a cheek, and the beard. Naturally this fragment is not recognisable as a portrait, but Manet found that it contributed in its degree to the general animation of the scene.

In 1874 Manet sent two pictures to the Salon—*Le Chemin de Fer* and *Le Polichinelle*—but neither of them met with the success of *Le Bon Bock* in the preceding year. Most artists, as soon as they have hit upon a popular subject, entrench themselves, so to speak, in that particular genre and never venture upon fresh experiments. Manet, however, studied a fresh aspect of nature for each new painting, and was, therefore, unable to follow up one success by another on similar lines. The artists who have won fame and fortune simply by repeating themselves are innumerable. A slight variation of detail is enough to prevent monotony. Hurtful as it is to art, the practice has found favour with the public. There is little difficulty in keeping in touch with an artist who remains splendidly immutable; the judgment once formed requires no subsequent readjustment; no renewed effort of discrimination is necessary where there is no variation of manner or matter. On the other hand, the true creative artist is consumed by the need of finding fresh modes of expression; for him art is a continual and thankless struggle. Manet learnt this to his cost in 1874; for no sooner had *Le Bon Bock* won him some praise and popularity

than the old derisive comments again burst forth on the appearance of *Le Chemin de Fer*.

Le Chemin de Fer introduced a novelty into the Salon—that of painting in the open air. It had been painted in a garden behind a house in the Rue de Rome. The public and the press discussed it without sufficiently taking account of the fact that it had been painted in the open air. They objected, as usual, to the juxtaposition of strong colours without the gradation of half-tones or conventional shading. In addition to the objection that the colour scheme was too vivid, the subject was pronounced to be unintelligible. Properly speaking, there was no subject at all; no interest attaches to the two figures because of what they are doing. In a picture the public looks simply for anecdote. The intrinsic merit of the painting, the artistic value due to beauty of line, quality of colour—those things which form the essentials for the artist and the connoisseur—it neither cares for nor understands. That the two figures in his *Chemin de Fer* should live upon the canvas was Manet's justification for putting them there. His was the obvious point of view of the painter, and he might have justified himself by instancing the Dutch painters whose pictures are full of leisurely people doing nothing in particular. He had represented a young woman in a blue dress sitting against a railing with head turned towards the spectator; while at her side stands a little girl in white holding on to the bars with both her hands. The railing formed the boundary of a small garden overlooking the deep cutting of the railway near the Gare St. Lazare; the railway lines and the steam of an engine, which are seen behind the figures, suggested the title of the picture.

Le Polichinelle, a little figure with a jovial face, wearing his hat over his ear, was only a very small picture. It passed almost unnoticed, but was found sufficiently pleasing by those who chanced to look at it.

CHAPTER IX

THE OPEN AIR

By this time, in 1874, the artists who had been attracted towards Manet by his innovating temper had reached their full development. As they formed a definite group working on new lines, it was felt to be desirable to find some special name for them. They were therefore called Impressionists.

The Impressionists, who were primarily landscape painters, were distinguished by two special characteristics—they painted in bright tones and they painted systematically straight from nature, in the open air. They derived the idea of painting in bright tones from Manet, and in working in the open air they adopted a method which was already in existence before they made their first appearance. No one painter can be said to have been the discoverer of the idea of painting directly from nature; it is a method which arose, as it were, spontaneously, and became afterwards generally adopted, though no one can say precisely how it came about. If, however, it is necessary to give names, Constable in England, and Corot and Courbet¹ in France, certainly deserve credit for their habit of painting directly in the open air. The pictures, however, which they painted in the open air were always of small dimensions; they did not even call them pictures, but studies; their important works were executed in the studio.

The landscape painters of the Impressionist group went farther than their predecessors, and not only made open-air painting a habitual practice, but also gave it the sanction of an absolute rule. Landscapes painted in the studio they eschewed altogether. They held that every landscape, whatever its importance, however much time was required for its execution, ought to be completed directly on the spot. In this way the Impres-

¹ I myself remember having seen the two latter sitting near one another in a field, each painting a view of Saintes, my native town.

sionists came to obtain novel and unexpected effects. Stubbornly working in the open in all sorts of weather, they were able to seize and record those fugitive impressions of nature which painters working in their studios missed altogether. They observed the different aspects which the same countryside wears at different hours of the day, in rain and in mist, in bright sunshine and in dull grey weather; to others these differences were unimportant, but to them essential. They studied the changes in the appearance of the foliage according to the different seasons. The subtle hues which water derives from the reflection of the banks, from the angle at which the sun's rays fall upon it, from the mud which the stream carries along, were gradated on their canvases with an infinity of different tones.

The original group of Impressionists included Pissarro, Claude Monet, Renoir, and Sisley. They shared the same ideas, and, keeping in close touch with one another, all contributed to the perfecting of their system, and to the discovery of the laws which were to be applied. However, if there is one more than another to whom the evolution of the essential features of impressionism is especially due, it is Claude Monet. He more than any other invested the fleeting aspect of the moment, the circumambient envelope of light, the ephemeral colouring of the seasons, with supreme importance in any rendering of nature; so much so, in fact, that for him these transitory impressions became sufficiently characteristic and distinctive to form, in and by themselves, the real motive of the picture. Nobody before him had carried so far the study of the variations which incessantly play over the face of nature. Hence, carrying his method to its farthest limit, he painted the same hayricks in a field, the same façade of Rouen Cathedral, over and over again, twelve or fifteen times, without changing the point of view, without modifying the structural lines of the subject, yet each time producing an entirely new picture. His aim each time was to transfix on the canvas just that modification which the difference in the atmosphere or in the time of day had produced in the subject. In each case he received a different impression, and this impression he seized and recorded so effectively that it enabled him in each case to produce a different picture.

41. The Impressionists, having emerged from their experimental period, had, by 1874, arrived at full consciousness of their own powers. In that year they held the first exhibition of their collected works. It attracted the attention both of critics and public, but the only result of the notoriety thus acquired was to provoke a storm of abuse and ridicule. The hostility displayed towards Manet in his early days was now transferred to them. The impressionist painter became, in his turn, a kind of pariah, against whom every mode of attack was allowable.^{^1}

In Manet's days of adversity, he had found warm friends among the men who had now developed into Impressionists. He had never ceased to take an interest in them and to lend them his encouragement. His interest in them had increased when he saw the method of painting in bright tones, which he had initiated, extend under their influence into new spheres and give birth, especially in landscape, to an original form of art. Accordingly they found in him an ardent defender. In the midst of all his own difficulties and the onslaughts which were still being made on him, he nevertheless found time and energy to render them assistance. He himself was short of money; he was really spending more than his inherited fortune justified him in doing, and was obliged to supplement his income by selling his pictures. The sales, however, were precarious, and still only realised insignificant sums. He was not in a position, therefore, to indulge in liberality, but his natural generosity and his feelings of friendship proving too strong for him, he contrived to help his friends even financially. In 1875 he went to see Claude Monet who was living at Argenteuil and was experiencing the greatest difficulty in making a livelihood, because of the extreme unpopularity of his work. Manet, seeking to devise some means to help him, wrote to me as follows:—

“Wednesday.

“MY DEAR DURET,—I went to see Monet yesterday. I found him quite broken down and in despair.

“He asked me to find him some one who would take ten or twenty of his pictures at 100 francs each, the purchaser to choose

which he liked. Shall we arrange the matter between us, say 500 francs each?

“Of course nobody, he least of all, must know that the offer comes from us. I had thought of some dealer or collector, but I foresaw the possibility of a refusal. It is unhappily necessary to be as well informed as we are, in order to effect, in spite of the repugnance one may feel, an excellent business transaction, and, at the same time, to do a good turn to a man of talent. Answer as soon as possible, or make an appointment with me,
—Kind regards,
E. MANET.”

It will perhaps seem strange that to have given an Impressionist painter a thousand francs for ten of his pictures should ever have been a disinterested action; but everything is relative, and at the time when Manet wrote this letter it was more difficult to force anybody to part with a hundred francs for a picture by Claude Monet than it would be to obtain ten thousand for one to-day. The aversion, the horror—I cannot find a word strong enough to express the popular feeling—in which his work was held, was such that, with the exception of half-a-dozen partisans, who had more taste than wealth, and were regarded as lunatics, nobody wanted to possess his paintings, nobody wanted to take the trouble to look at them; and when by an extraordinary chance they were looked at, they were merely laughed at. Collectors would have refused to hang a work of the Impressionists in their houses, even if it had been given them; they would have considered that in doing so they were ruining both their collections and their reputations as men of taste. M. Durand-Ruel, the only dealer who had yet bought such discredited works, ran counter to the popular taste to such an extent that he was unable to sell them at any price. After having for a long time continued to make advances to the Impressionists, acting towards them rather as a friend than a dealer, he had accumulated their canvases and exhausted his capital to such a degree that it was impossible for him for the time being to assist them any further. Obviously, in these circumstances, the assistance which Manet had planned sprang from purely disinterested motives.

Manet did his utmost to find buyers for the Impressionists. He used to keep their paintings in his studio, and tried to persuade the people who came to see him to buy them, praising them enthusiastically. Claude Monet was the one amongst them who attracted him most strongly. He especially admired his skill in painting all the different subtle effects of water. He used to say that Monet was the Raphael of water. In his own sphere he considered him an absolute master. One winter, wishing to paint a snow effect, he came to see one of Monet's which I happened to possess. "Perfect," he exclaimed, after having examined it, "no one could do it better," and at once abandoned his own intention of painting a snow scene. A close friendship sprung up between them, with the result that their intercourse led to a mutual exchange of sound methods.

"At various times Manet painted Claude Monet and his family.¹¹ He painted him for the first time in 1874, in his boat on the Seine. As Monet always worked directly from nature, he had fitted up a boat while he was living at Argenteuil in order that he could paint his views of the Seine at his ease. He had arranged it on a special plan, with a little cabin in the stern, where he could shelter when it rained, and a tent in the bows, which protected him from the sun. Manet had represented Monet painting under the tent with Mme. Monet sitting in the cabin. He called the picture *Monet dans son atelier*, remarking laughingly, "Monet's studio is his boat."

From the very beginning Manet had himself been an advocate of the open-air painting which the Impressionists had at length definitely adopted as a system.¹² Making it his rule only to paint things which he had actually seen, he had begun to make studies in the open air as early as 1854, when he was still working under Couture. In 1859 he painted a landscape at Saint-Ouen, *La Pêche*, showing the Seine and a fisherman in a boat. He afterwards conceived the whim of introducing his own and his wife's portrait into the picture, both dressed in costume of the Rubens period, which gives it a rather peculiar, composite effect. In 1861 he made some studies in the Tuileries gardens which he afterwards used in painting his *Musique aux Tuileries*. The landscape in the *Déjeuner sur l'herbe* was painted in 1863 from studies made in the

Ile Saint-Ouen. Among the pictures which he showed at his exhibition in 1867 were seascapes, landscapes, and a picture of a horse-race, all painted in the open air during the preceding years. At this period the question of open-air painting was one of the subjects most discussed by Manet and his friends at their meetings at the Café Guerbois. Henceforward he devoted himself more especially to open-air painting; it came to occupy an increasingly important place in his work.

He spent part of the summers of 1868 and 1869 at Boulogne, where he painted seascapes and views of the port. One of them, known as *Clair de Lune*, or *Le Port de Boulogne*, is an admirable rendering of the mystery of night and the fantastic appearance of clouds riding across a moonlit sky. Other open-air pictures painted about this time are *Le jardin* in 1870, before the war, *Le Bassin d'Arcachon* and *Le Port de Bordeaux* in 1871, and a seascape painted in Holland in 1872. In 1873 his open-air pictures are particularly numerous. Part of the summer he spent at Berc-sur-Mer, where he painted *Les Hirondelles*, *Sur la Plage*, *Pêcheurs en mer*. For the latter picture, Manet went out with the fishermen in their boat and painted them as they worked, on a canvas wet with the sea spray. Finally came *Le Chemin de Fer*, which he exhibited in the Salon in 1874.

Manet's open-air works bear the impress of his own particular manner as opposed to that of his friends the Impressionists. They were principally landscape painters, and their pictures painted in the open air are, for the most part, pure landscapes, into which figures are introduced only as accessories. Manet, on the other hand, had hitherto been first and foremost a figure painter. When he came to devote himself more particularly to open-air work, he still retained his characteristic method, and gave primary importance to the figures, the landscape usually serving merely as a frame or a background.

Working on these lines, Manet determined to do something striking. Until then his open-air pictures had been of rather small dimensions. The first of this class which he had sent to the Salon, the *Chemin de Fer* in 1874, had scarcely been recognised as open-air work. Now he determined to paint one in which the figures

should be life-sized and the method so distinctive as to leave no further room for misapprehension. In the summer of 1874 he secured the type of woman that he wanted, and he persuaded his brother-in-law, Rudolph Leenhoff, to sit for him. He then took them to Argenteuil, and posed them sitting side by side in a boat, with the blue water as a background, and one of the steep banks of the Seine as the bounding line of the horizon. He started to paint them, in full sunlight, on a canvas 55 inches by 42. To paint two life-sized figures and a landscape of those dimensions in all the intensity of colouring which the brilliance of the atmosphere lent them was an extremely daring attempt. To manage it satisfactorily, it was necessary to possess a particular kind of vision, and to know how to handle on canvas the juxtaposition of the most vivid colours. When finished the picture was exhibited in the Salon of 1875, under the title of *Argenteuil*. He had intended to create a sensation with this picture, and he completely succeeded, though not in the way that he had wished. The *Argenteuil* was destined to rank with the *Déjeuner sur l'herbe*, the *Olympia*, and the *Balcon*, as one of his pictures which was most violently and generally condemned.

One of the characteristics of Manet's work which people had found most displeasing, was his method of painting in bright colours laid side by side. At first they had seen in this practice nothing but "patchwork"; it offended all those whose eyes were habituated to pictures wrapped in shadow. However, after he had persisted for more than ten years in exhibiting pictures painted in this style at the Salon, they at last came to tolerate it. They had even gone so far as to give acceptance to those of his works which were conceived in a less vivid scheme of colour. Moreover, imperceptibly, simply by the dominion of truth and sincerity over convention and artificiality, this much detested method of employing bright colours without intermediary shades was exercising its influence; painters of the French school began to abandon opaque shadows and to pitch their pictures in a higher key. Thus, owing, on the one hand, to greater familiarity, and to the general change which was taking place in painting on the other, it came about that Manet's style ceased to astonish by

reason of its air of absolute strangeness, and was now no longer considered altogether outside the rules of art. If people did not yet go so far as to accept him without reserve, they at least became, to a certain extent, reconciled to him. But now in this open-air painting, the *Argenteuil*, Manet had so accentuated his manner that his work again stood out in absolute contrast from that of others, just as it had done at first. Owing to the fact that it had been painted in the open air, the brilliance of the tones was carried to such a degree of acuteness that in this respect it far surpassed the most brilliant of the pictures that had been painted in the modified light of the studio. Thus, if the public had at last become accustomed to Manet's studio pictures, he lost all the ground which he had gained in their esteem by painting in the open air.

Once more, therefore, the noisy crowd of spectators which the *Déjeuner sur l'herbe* and the *Olympia* had attracted, gathered round the *Argenteuil*, vociferous as ever. The brightness of the open air offended them; they found it intolerable; their eyes could scarcely endure it. One effect especially exasperated them—the intense blue of the water of the Seine. Yet it is a fact that the clear, deep water of a river, when the sun strikes it under certain conditions, will contain such deep tones of blue that even the richest palette will be quite incapable of rendering them adequately. Manet had tried in vain to represent the effect of the fierce sunlight upon the Seine at Argenteuil; the blue water in his picture necessarily remained less dazzling than the reality. But critics and public were unable to take account of these considerations. The intense blue of the water caused them a kind of physical pain; it seemed to dazzle them. Just as everybody had exclaimed at the *Balcon* of 1869—Had any one ever seen a green balcony!—so now they were indignant at the blue water of the *Argenteuil*—Who ever had seen blue water in a river?

It is true that in none of the pictures at the Salon, or, for that matter, anywhere else, had any one ever seen blue water painted with such an intensity of colour, because nobody except the Impressionists had yet thought of painting in strong sunlight directly from nature. Manet had attempted an original effect, and the fact

that he had worked under conditions hitherto unknown gave his work a character which differentiated it from all others. It is for this very reason that the picture deserved praise, or at least the respect due to the absence of that commonplace and pasticcio which are the death of art. But the public, instinctively hostile to novelty, prefers the well-worn highroad in art where it can tread with unheeding step. Hence the *Argenteuil* displeased everybody because it was not grounded on precedent. But Manet was never discouraged. So far from causing him to abandon open-air painting, the failure of the *Argenteuil* only stimulated him to devote himself to it more assiduously. Until the end of his career he worked regularly in the open air as well as in the studio.

After having depicted one typical scene of Parisian life in the *Argenteuil*, he painted another, that of the *cabaret à chansons*, in the *Servante de bocks*. An establishment of this kind had been opened in the Boulevard de Clichy, where the beer was served by waitresses. Manet had been struck with the gesture of those waitresses, as they put a glass of *bock* on the table in front of a customer with one hand, while with the other they managed to carry several more glasses, yet without ever spilling the beer. Having decided to paint one of these girls in the act of serving the beer, he determined to get the girl herself to pose for him; a chance model would not satisfy his requirements. There are certain movements which only come with long practice. When Millet painted an *enfourneuse*, a village woman putting a loaf into an oven, he suggested with great accuracy the jerk of the back and arms in loosening the loaf from the shovel and pitching it into the oven. All the models in the world could not have given Millet his *enfourneuse*. To get the exact gesture he had to find an absolutely typical country-bred woman who had spent all her life in baking bread. Accordingly, as Manet wished to paint a waitress in the act of practising what may be called her art, he approached the one who appeared to him to be the most expert. The girl, suspecting that there was money to be made, professed to have scruples and refused to go to his studio unless she was accompanied by a friend. He had to consent to this arrangement, and also to pay them both liberally for their services. The friend

turned out to be a hulking fellow in a blouse. Manet put him into the picture, sitting at a table with a pipe in his mouth, while the waitress, with her characteristic gesture, places a *bock* on the table beside him.

In the summer of 1875 Manet painted, in a garden, a picture called *Le Linge*. As he wished to exhibit it as a further development of his *Argenteuil* manner, he sent it to the Salon of 1876, together with a picture painted in the studio, *L'Artiste*. The jury rejected both. Thus, after a lapse of eight years, the jury suddenly resumed its former rigorous attitude, and once more attempted to ostracise Manet. The rejection by the jury in 1876 was a result of the hostile criticism of the *Argenteuil* of 1875 by the public and the press, just as the rejection of 1866 had been a result of the popular feeling against the *Olympia* of 1865. The jury was radically hostile to Manet. It was composed of painters chained to tradition and to an antiquated routine; they regarded Manet simply as a rebel whom it was their business to suppress. It was impossible for them to treat him otherwise, holding as they did that not originality, the very life-spring of art, but conformity with prescribed rules, was the proper qualification for admission to the Salon. They therefore took advantage of the unpopularity of the *Argenteuil* in order to exclude him. They did so all the more willingly, in that it seemed to them that whatever was still left of high traditional art, as they understood it, would soon be swept away by the new school of open-air painting. They feared his influence over the younger generation. With his *Déjeuner sur l'herbe* and *Olympia* he had begun by attacking the high art of the nude; for the prescribed system of mingling shade with light he had substituted a method of painting in bright colours laid side by side. The method reappeared in an intensified form ten years later. It began to exert an influence on the younger painters; it was supposed to corrupt them, to lead them farther away from sound tradition. Finally the practice of painting in the open air had brought about the introduction of excesses hitherto undreamt of—the direct representation of nature, violent sunlight, blue water, green trees, motley coloured clothing—the effect of which was simply to blind the spectator. Moreover, his example had en-

couraged other offenders, the Impressionists, whom the jury viewed with equal horror. They came back from the country with canvases the brilliance of whose colour seemed to grow more and more violent every day. Hence, emboldened by the attitude of the public and the press, the jury reassumed its rôle of champion of tradition, and once again shut the door of the Salon upon Manet.

The rejected pictures, *Le Linge* and *L'Artiste*, were both powerful works. *Le Linge* represented a woman in a blue dress, in the middle of a garden. A child is resting its hands on the tub in which she is washing linen. The colour-effects were obtained by the woman's blue dress, the large green plants in the garden, and the white linen hanging on the lines. The juxtaposition of bright colours in this group of objects, analogous to the audacities of the *Argenteuil*, strained the resources of Manet's palette to the utmost, and was responsible for the rejection of the picture. The rejection of the *Artiste*, on the other hand, must have been due simply to the determination of the jury to manifest the extent of their anger ; for it had been painted in the studio and conformed to Manet's ordinary manner, to which the jury had apparently become reconciled, since for several years they had accepted pictures painted in the same way. It was a full length, full-face portrait of the engraver Desboutsins, in the act of filling his pipe ; it was painted entirely in grey tones without the introduction of any challenging variety of colour. It was full of light and atmosphere ; and if the execution of certain passages showed the boldness of touch and slightness of indication, without any minute finish, characteristic of Manet's work, these peculiarities at least seemed proper in a work of large dimensions, in which the figure stood out like a mass.

Excluded from the Salon, Manet decided to exhibit his pictures at his studio. He sent out letters to critics, artists, collectors, and society people, inviting them to come and judge for themselves. He kept a book in which visitors could register their observations ; some were ridiculous, some eulogistic, some more frank than polite. Manet was so well known and so hotly discussed, that this private exhibition of his pictures made a considerable stir. It became an event of the season. It was the fashion to visit his studio. Thus

the rejection of the jury failed in its intended effect of stifling Manet's publicity. If the rejected works were not on view to the masses who crowded through the Salon, they were definitely brought before the notice of the select circle interested in matters of art. In justice to the press, it must be said that it had almost wholly sided with Manet against the jury. In putting him under a ban, the jury, in its opinion, had abused its powers. In view of this support, Manet believed it to be unlikely that the jury would again reject his works in 1877. Nevertheless, in order to make sure of being accepted, he took heed of their prejudices in abstaining from submitting a work painted in the open air. He sent in two studio pictures, both of which were admitted. One of them, however, was afterwards withdrawn, as the subject was considered somewhat too free.

The picture which was withdrawn was entitled *Nana*, after Zola's novel. It represented a young woman in corset and petticoat, making a very elaborate toilet. This in itself could have offended nobody, but the cause of the jury's exclusion of the picture was the presence of an accessory figure, which revealed the real character of the scene. In one corner of the picture Manet had painted a man in evening dress, sitting down; his attitude, his way of looking at the woman's toilet, the fact that he was wearing his hat, indicated sufficiently clearly that the room was that of a courtesan. Manet's intention was simply to paint life in all its different aspects, and to paint it as truthfully as possible. All the scenes that he put frankly upon canvas never had any other meaning for him than their meaning as art. Whatever suggestions certain detractors found in his *Déjeuner sur l'herbe*, his *Olympia*, or his *Nana*, existed only in their own perverse imagination. When this *Nana* is compared with the numberless pictures of Joseph and Potiphar, Susannah and the Elders, Nymphs and Satyrs, from the hands of great masters, its perfect air of reserve is at once obvious. But here again time is an essential factor—it tempers whatever may once have seemed too daring; whereas a realistic interpretation of modern life, however simple, not infrequently offends the contemporary. However, while Manet's *Nana* almost acquires an air of virtue in comparison with

some of the women in the pictures which are given a place in public galleries, the jury refused to allow it to be exhibited. Presumably they did not trouble to scrutinise it very closely, but seized upon the theme which *Nana* suggested as a plausible motive for rejecting one more of Manet's pictures.

The second picture which was hung in the Salon of this year was *Le Portrait de M. Faure, dans le rôle de Hamlet*. M. Faure, the most famous singer in grand opera at this time, was a friend of Manet's, and, after M. Durand-Ruel, the principal purchaser of his paintings. Manet had already painted another Hamlet, but there is no resemblance between the two. It is somewhat surprising at first to find that the same rôle can suggest two types so dissimilar; but as Manet's two representations of Hamlet were drawn from two different actors, who belonged to different schools of drama, they necessarily remained quite distinct. *L'Acteur tragique*, painted in 1866, was a portrait of Rouvière. With his emphasis upon the fiercer moods of his characters, Rouvière was indeed the type of the tragic actor, hence Manet painted in him a gloomy and avenging Hamlet. There was no incisive dramatic quality, however, in the acting of Faure, who had at the same time to sing to the music of Ambroise Thomas and make himself heard throughout the vast building of the Opera House. He gave Hamlet the aspect of a virtuoso, an effect which Manet duly rendered in his portrait.

Thus, by an exception, Manet's two Salon pictures of 1877 presented types borrowed from literature, the one from a Shakespearean tragedy, the other from a novel by Zola. But Manet did not seek his inspiration from the written word, in order to invest these creations with the real character which the authors themselves had endeavoured to give them. His method was to go to life itself, and to paint a face that possessed the characteristics essential to the type to be portrayed. In opposition to the Romantics, and to Delacroix in particular, he did not conceive that painting should mould itself upon literature, thereby becoming merely explanatory or illustrative. His Hamlet is not the Hamlet of Shakespeare any more than his Nana is the Nana of Zola. In painting his Hamlet he did not ask himself what

was the actual type which Shakespeare's imagination had created, with a view of making a transcript of it; he simply painted two particular characters suggested to him by the two different actors who sat for him. Similarly, in *Nana* he painted an actual type of courtesan, without seeking to personify exactly the character in the novel; hence it is apparent that his *Nana* and Zola's are two different women.

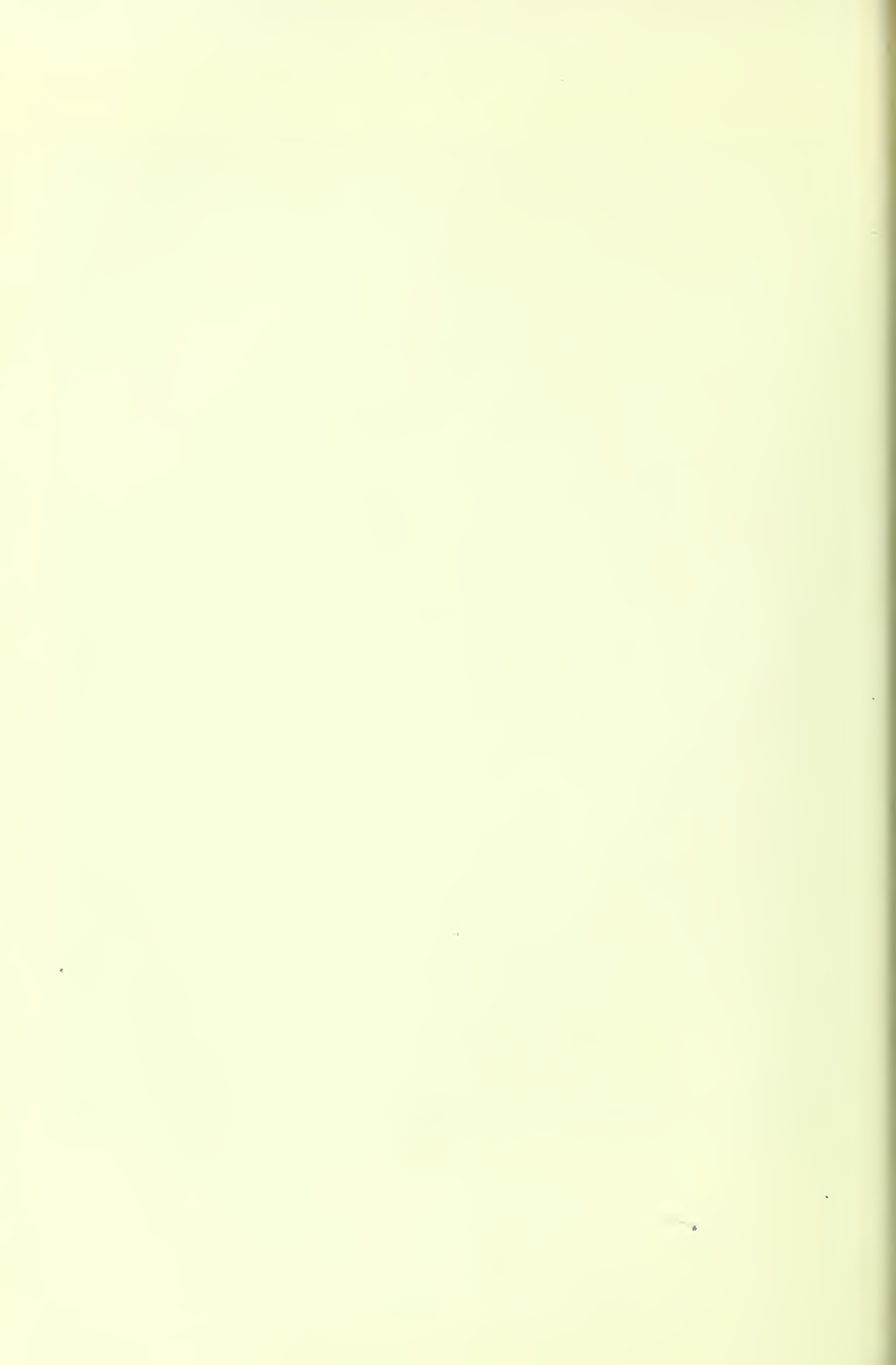
In 1878 another Exposition Universelle was held, in which room was found for works of art as well as for industrial exhibits. Manet sent nothing to the Salon, but was anxious to be represented at the more important exhibition. The works which he submitted were rejected, just as they had been at the similar exhibition in 1867. The idea again occurred to him of holding a private view; but he abandoned the project, partly because it was now unnecessary on account of the notoriety which his works had already obtained at the Salons, and partly because it was impossible on account of the expense. His pictures continued to sell only at very long intervals and at very low prices. His rejection at the Exposition Universelle gave rise to numerous protests on the part of artists and the press. While still despised by the general public, he gained ground in the esteem of the few whose opinion mattered. The number of his adherents increased so largely, that the jury which had rejected him was severely taken to task. Accordingly, in submitting his works to the Salon of 1879, he abandoned that circumspection that had seemed necessary in 1877, and boldly sent in an open-air painting, *En bateau*, and another, *Dans le serre*, which, though not actually painted in the open, was nevertheless executed in a very bright scheme of colour. Both were accepted.

En bateau had been painted in 1874, at the same time as the *Argenteuil*, but in a less violent colour-scheme. It contained no passage so daring as the blue water forming the background of the *Argenteuil*. The principal figure, a young man, was holding the rudder of the boat; the white of his jersey harmonised well with the bluish-grey water of the river. The picture was comparatively quiet in tone, and if it won no approval, it at all events escaped attack. *Dans le serre* was found displeasing, like all



EN BATEAU

MANET



Manet's other works painted in the same manner, on account of the variety of tone and the brilliancy of colouring. Two figures stood out prominently against the green plants of the conservatory; one, a young woman, was reclining on a garden-seat; the other, a young man, with his elbows on the back of the seat, was talking to her. The scene was full of charm, but as the background was composed of green plants painted in all their natural radiancy of colour, the public found the composition too shrill, and complained that its eyes were dazzled by it.

At this time, in 1879, Manet was at the height of his career. He had arrived at that particular kind of renown which adhered to him throughout the rest of his life. He was one of the most prominent men in Paris; everybody knew who he was. But he was never really understood, either by the world at large or by the smaller world of Parisian society. He was always regarded simply as a violent and extravagant artist, who lacked the qualities of a true master, while his original reputation of artistic depravity clung to him almost unmodified to the last. A select circle of writers, artists, connoisseurs, and distinguished women, with a small band of disciples, had gathered round him; these knew how to appreciate him, and displayed every mark of the warmest friendship for him. He knew that the younger painters had in large measure surrendered themselves to his influence. But the homage of this limited circle did not compensate him for the unfavourable judgment of the outside world. He was a stranger to that philosophy which despises the opinion of contemporaries and derives satisfaction from the consciousness of the possession of merit. From the very first he had been aware of his own powers; he had discerned that a day would come when they would be universally recognised, and when his work would be assigned a place in the very first rank. But the advent of this recognition, which he was always looking for, became more and more remote, and its continued delay saddened him. The career of a Rubens, with all its attendant splendour of success, was his idea of what an artist's life ought to be. Honours, official positions, academic distinctions, since these things existed and others attained them, seemed to him to be due to him also. To see others wearing

the laurels which he was unable to obtain, filled him with bitterness.

A man of the world, with a love of society, it was a perpetual chagrin for him to see the smiles and compliments of society lavished upon the popular artists who had fought against him, driven him from the exhibitions, and monopolised all the honours; whilst he himself was treated as an artist of inferior rank, and was only appreciated for his distinction of manner and brilliance of conversation, in which his superiority was acknowledged. Moreover, while other artists were making their fortunes, he was simply piling up his canvases in his studio; if occasionally he sold one or two, the trifling sums he obtained for them barely sufficed to defray the expenses of his very modest mode of life. With a natural flow of spirits and elasticity of temperament, he was always cheerful and elate when at work or with his friends; but when he found himself once more in society, when his pictures were rejected time after time, or abused and ridiculed in the papers, a great feeling of bitterness used to come over him. As years went by, he had that sense of having been cheated by fate, which comes to a man when he gradually relinquishes his legitimate but unrealised ambitions.)

Manet was a Parisian of the Parisians, both in his habits and in his attitude towards life. He possessed the mundane temperament, the artistic sensibility, the delight in social intercourse—all those qualities which, while they give the Parisian his distinguishing air of refinement, make for a certain artificiality in his mode of life. He could only really live in Paris, and moreover he could live there only in a certain kind of way. At the time when he began to live in Paris, what was known as “the Boulevard,” the space between the Rue Richelieu and the Chaussée d’Antin, was a place altogether by itself. In those days Paris was not yet a town invaded by foreigners and provincials. No noisy crowd filled the Boulevard; it was in the afternoon a place to which a select society, almost exclusively Parisian, used to resort, in order to pass away the time in meeting their friends and promenading up and down. Three or four generations of men of culture had now lived in the atmosphere of the Boulevard; they were rooted to it just as firmly as a plant to the soil from which it draws its sustenance. For this

class of men, to breathe the air of the Boulevard was a necessity of life; when away from it they languished with a kind of homesickness. Manet was one of the last representatives of this particular mode of life; with him the habit of frequenting the Boulevard remained a life-long practice.

There was one particular spot on the Boulevard which was unlike any other, the Café Tortoni, at the corner of the Rue Taitbout, a privileged house whose habitués were by tradition men of note. Its reputation dated back to the First Empire, when Talleyrand used to dine and meet his friends there. Afterwards it was patronised by Alfred de Musset; then came Rossini and Théophile Gautier. Manet, always essentially Parisian, carried on the tradition. From the very beginning, in the days when the feeling against him was most bitter, he used to go every day to the Boulevard, and was to be seen in his accustomed place in the Café Tortoni. Even then people were, if not actually hostile, at all events indifferent to his painting. Accordingly, the fact that he was an artist was kept in the background; he did not discuss his art, his failures or his successes with the people whom he met there. He resorted there day after day like any other Parisian who loved to frequent this typically Parisian haunt. The building once occupied by the café still exists, and I can never pass it without having a vision of Manet, as I used to see him sitting on the little terrace in front of the café, or in the large room inside, or lunching with his friends upstairs. He thus remains in the memory as one of those Parisians of a former day, whose first and foremost quality was their sociability.

CHAPTER X

ENGRAVINGS AND DRAWINGS

THE engraved work of Manet consists chiefly of etchings and lithographs. His etchings cover the whole period from the beginning to the end of his career—from *Silentium*, one of the earliest, to *Jeanne*, the last, in 1882. But during the years from 1862 to 1867 he was most prolific as an etcher. This was the period when he was fond of painting from Spanish models, and a great number of his etchings were devoted to Spanish subjects.

In etching, as in painting, he adhered to his fundamental principle of never repeating himself. His work was always various, even when he was engraving subjects that he had already painted. Several of his etchings reproduce his oil-paintings, but in a very free manner. Thus there are two etchings of the *Olympia*, in two sizes; both differ considerably from one another and also from the original. The smaller one was done to illustrate Zola's article in the *Revue du XIX^e Siècle*, when it was reproduced in book form. In this case Manet, anxious to justify Zola's eulogy of him and the *Olympia*, was very careful to obtain great precision of drawing and exceptional fineness of touch with the needle.

The plates of his etchings were left in very different conditions; some contain no more than sketches or even bare indications of the subjects intended, while others, such as *Lola de Valence*, *L'Enfant à l'Epée*, are very carefully finished. The whole collection of his work includes reproductions of old masters, like the *Petits Cavaliers*, *L'Infanta Marguerite*, *Philippe IV.*, of Velasquez; reproductions of his own pictures, like the *Buveur d'absinthe*, *Gamin au chien*, *Chanteur espagnol*,

Lola de Valence, Acteur tragique, Bulles de savon, Mlle. V. . . . en costume d'espada, Liseur; original compositions like *Silentium, L'Odalisque couchée, La Toilette, La Convalescente*; portraits like those of Baudelaire, Edgar Allan Poe, and his father.

One of the most delightful of his etchings, *Lola de Valence*, shows how well he could command the most subtle resources of the needle when the subject inspired him to do so. For a long time, however, his engravings found no more favour than his paintings; they were held in utter contempt. Manet, it was said, was only a crude artist, perhaps even more deficient in the science of engraving than in that of painting. Yet he had studied the masters of both arts, and had learned all that they could teach him. At times he delighted in holding forth on the merits of the great etchers of the past. The two who most attracted him were Goya and Canaletto. Thus in etching as in painting his instinct naturally drew him towards Spain and Venice. Not that his early Spanish subjects, any more than those which followed, were treated in a manner recalling the methods of Goya or Canaletto; his strong originality prevented him from ever becoming an imitator. But in several of his etchings, as in certain of his pictures, he was fond of deliberately suggesting a reminiscence of his favourite masters.

Manet's lithographs are less numerous than his etchings. He only executed about a dozen of them, of which the principal are *Lola de Valence, Portrait de Berthe Morisot, Rendezvous de Chats, Polichinelle*.¹

If it were not already sufficiently evident from an examination of his early pictures, Manet's drawings would confirm the fact that during his student period, and in the course of his travels, he studied the works of the old masters with the closest attention. A large number of drawings that he made during his Italian visit still exist, and show, contrary to what perhaps might have been expected, that he did not confine himself to studying only those masters who more especially attracted him,

¹ M. Moreau-Nélaton has published a catalogue of Manet's etchings and lithographs. Paris: Loys Delteil. 1906.

but acquired a sound knowledge of the others in addition. Many of his sketches are taken from subjects peculiar to the Roman school, and among the most important is a drawing which reproduces one of the principal figures of Raphael's *Burning of the Borgo* in the Vatican.

As a rule Manet's drawings were not carried beyond the state of a rough draught or sketch. They were made in order to seize a passing impression, a gesture, some salient feature or detail. He was always equipped to make observations of this kind. He always used to keep sheets of drawing-paper ready for use in his studio, and a notebook and pencil in his pocket. The slightest object or detail of an object which caught his interest was immediately noted down on paper. These snapshots, as they may be called, serve to show the precision with which he was able to disengage and transfix a characteristic feature or an emphatic movement. I know no one with whom he can be compared in this respect except Hokusai, whose rapid drawings of the *Mangoua* combine simplicity with perfect definition of character. Manet greatly admired what he had been able to see of Hokusai's work, and praised unreservedly the volumes of the *Mangoua* which he had come across. Indeed, like Hokusai, Manet conceived the purpose of drawing to be to seize the salient characteristic of a figure or an object, without any of its embarrassing accessories. With this end in view, sureness of hand must be joined with accuracy of vision, and the value of all slight work of this kind will lie in its veracity. The sketch, even when viewed as a summary improvisation, must nevertheless render the desired effect in a sufficiently tangible way, so as not to sacrifice life and interest to fragility. Manet's sketches present a complete realisation of the objects they represent.

It was always Manet's custom to draw swiftly. While his fundamental system of drawing never varied, he used different processes at different periods of his career. In his early years, his favourite method was to use water-colour for the preliminary studies for his pictures, in order to establish the proper colour-scheme and composition; and sometimes after he had painted a

subject in oil, he reproduced it afresh in water-colour. Thus he has left many water-colours dealing with subjects also treated in oil—*Chanteur espagnol*, *Déjeuner sur l'herbe*, *Olympia*, *Christ aux Anges*, *Jeune femme couchée en costume espagnol*, *Courses*, etc. He also often used water-colour to paint open-air studies and to satisfy himself of the correctness of certain landscape effects. But as his career advanced, he came to use water-colour only as an accessory, and began to work in a new medium, pastel.

His first pastel dates back to 1874. It was a portrait of his wife lying on a couch, executed in a scale of blue-grey tones. From this time onwards he continued to work in pastel, using it especially for his portraits of women. His productions in this medium were particularly numerous towards the end of his life, after he had been stricken by ataxy. Those works that necessitated a great expense of energy first became difficult for him, and then impossible; in pastel, however, he found a comparatively easy method, and he was also entertained by the pleasant society of the women who came and sat for him.

Thus in the latter years of his life he painted a great number of portraits of women, belonging to different social circles: Mme. Zola, Mme. du Paty, Mme. Guillemet, Mlle. Lemaire, Mlle. Lemonnier, Mlle. Eva Gonzalès, Mme. Méry Laurent, Mme. Martin, Mlle. Marie Colombier. Some of the most characteristic portraits have remained anonymous, or were only given fancy titles, such as *Femme au carlin*, *Femme voilée*, *Femme à la fourrure*, *La Viennoise*, *Sur le banc*. In the end he acquired a great taste for pastel. He found that it admitted at the same time of the rendering of light, the juxtaposition of bright colours, and the portrayal of diversified types. His portraits in pastel, taken as a whole, give a general representation of woman as she appeared in the latter half of the nineteenth century; in addition, they present the most delicate and daring combinations of colour.

Besides his portraits of women he also did some portraits of men in pastel. Some of the heads are full of character. Among others are those of Constantin Guys, the art correspondent of the *Illustrated London News* during the Crimean War, Cabaner the musician, and George Moore the novelist.

CHAPTER XI

LAST YEARS

IN 1879 Manet left his studio in the Rue de Saint-Pétersbourg, and took the one in the Rue d'Amsterdam, which he was to occupy till his death.

In 1880 he sent two pictures to the Salon, *Chez le Père Lathuille*, painted in the open air, and *Portrait de M. Antonin Proust*, a studio picture. The former of these had been painted in the garden of Père Lathuille's, an old and famous restaurant in the Avenue de Clichy, where Manet, when he lived in the Rue de Saint-Pétersbourg, occasionally used to lunch. The idea occurred to him of utilising the peaceful garden for one of his open-air pictures. The picture represents a love scene—a youth and a woman somewhat older than himself, sitting at a table, where they are finishing their *déjeuner*. The youth is urging his suit with considerable warmth of passion, while the woman assumes an affected air of reserve in order to captivate him more surely. Manet had often been blamed for painting his figures in attitudes which were said to be unintelligible because they suggested no very definite action. That charge could not be brought against him here, for the lovers at Père Lathuille's play their parts with such a will that the content of the scene is obvious at the first glance. Manet always endeavoured to keep his art in close touch with life, and in the infinite variety of life he found a similar variety of subject. Some of his scenes simply present a number of unoccupied people grouped together as one sees them in real life; others are marked by some striking or characteristic action. For the rest, the effect in this particular case was obtained by precise but very simple means. All the passion of the young man, who is seen full face, is frankly expressed in the animation of his features;

while the averted and half-hidden profile of the woman help to suggest her pretended air of propriety and reserve.

Chez le Père Lathuille is perhaps of all Manet's pictures the one which best displays the essential characteristics of open-air painting. Light floods the whole of the picture. The perspective and the modelling are obtained without the opposition and contrast of light and shadow. Those parts which are intended to be in shadow are themselves so luminous and full of colour, that they scarcely differ from those upon which the light falls directly.

The *Portrait de M. Antonin Proust* was a studio picture, painted in sober tones. It represents a man standing up, wearing a frock-coat and tall hat, with one hand resting on a cane, the other placed on the hip. It is a very strong piece of work. The effect of the reality and the solidity of the body underneath the coat is admirably given. Manet had been intimate with M. Proust from his college days, and in his portrait he interpreted the whole of his friend's character. While giving him the gravity of the elderly politician, he also succeeded in expressing the easy and assured bearing of the man of the world, and even suggested something of the dash and elegance of his lost youth.

In 1881 Manet sent again to the Salon one open-air and one studio picture, *Portrait de M. Pertuiset, le chasseur de lions*, and *Portrait de M. Henri Rochefort*.

The open-air picture, in which Pertuiset figured, was one of a special order. Owing to their practice of always working face to face with nature, the Impressionists had learned to catch all its multitudinous aspects, and thus recorded on their canvases certain unsuspected effects. [For instance, they perceived that in winter sunshine the shadows thrown upon the snow appear to be blue, and they painted them blue accordingly.] They had also discovered that in summer the light under the trees gives the ground a violet tinge, and therefore in painting woods they made the ground violet. Renoir in particular had painted a ball at Montmartre, *Moulin de la galette*, and a picture of a swing, *Balançoire*, in which the figures underneath sunlit trees are dappled with splashes of light, and the whole canvas is conceived in a general violet tone.

The novelty of blue and violet shadows had produced a great

outcry. Nobody seriously inquired whether in bright sunlight the shadows on the snow and under the trees might not actually possess the colours which the Impressionists had given them. The fact that such effects had never been seen in pictures before was sufficient to lead the conservative prejudices of the beholders to reject them with contempt. Manet, however, was greatly interested in all the experiments of his Impressionist friends, and was struck by their daring method of painting coloured shadows in the open air. He studied particularly the reflections of sunlight under foliage, and, finding that the shadows actually assume colours in which violet predominates, he became anxious himself to execute a picture on these lines.

He painted *Pertuiset* in the summer of 1880, under the trees of the *Elysée des Beaux-Arts*, *Boulevard de Clichy*. The light, broken up in filtering through the trees, throws a general shadow of violet tone on the ground and over the figure. *Pertuiset* was a famous hunter, renowned for having shot several lions. Manet conceived the idea of making him take up a kneeling attitude, gun in hand, as if on the alert for his prey. Behind him he put a lion's skin, not with the intention, as people supposed, of representing *Pertuiset* as just having shot a lion, but in order to break up the uniform tone of the ground with a strong note of colour. Realism was not intended in the picture. If he had wished actually to represent a lion-hunt, Manet's system of only painting things that he had seen for himself would have compelled him to transport himself and his model to *Algiers* or some place where lions were really to be found; whereas he was content to paint the lion-hunter in the setting of a Parisian garden.

His pictures in the *Salon* of 1881 had on the whole no more success than those in the preceding *Salons*. The general violet tone, the lion's skin, the pose of the hunter, were regarded as whimsicalities of the artist, and gave rise to the usual laughter. However, these pictures had one remarkable result; they obtained an official award—a medal from the jury. This grant of a medal was in itself a reward of little value, since it was bestowed every year on the most indifferent painters, but under the special circumstances it became a notable event. That Manet, the painter

who had so often been refused at the Salons, who had been carefully excluded from the Expositions Universelles, who had been censured for setting up a pernicious example, should suddenly have been singled out for official honours, was sufficiently remarkable; but the event was more significant in indicating that somewhere or other a great revolution of opinion had taken place. Such was in truth the case; and this insignificant medal announced the fact that those new aspirations, so long kept in check, had at last prevailed and achieved a very striking recognition.

The award of the medal came about in this way. The Salon, since its creation by Colbert under Louis XIV., had been a state institution, under the control of the government. Its monopoly gave it an immense prestige. By its constitution supreme power was vested in the hands of the jury. It not only decided which pictures should be accepted and which rejected, but it also decreed the official awards. The grant of a medal by the jury raised the recipient to the position of "Hors Concours"; that is to say, his works were henceforth withdrawn from the examination of the jury and were admitted without any possibility of refusal to all the exhibitions. Under the Empire and at the beginning of the Third Republic the jury was partly nominated by the administration of Fine Arts, partly elected by those artists who had received official awards. By its composition, therefore, the jury was formed entirely of men who were devoted to tradition. Its invariable hostility to men of independent views and innovating temper provoked a spirit of revolt against the composition of the jury, against its partial manner of distributing awards, and against the whole system of a hierarchical gradation of artists. In 1881 the state abandoned its traditional authority over the Salon. The first result of this change was to eliminate from the juries those members nominated by the administration of Fine Arts.

But the discontent with the action of juries was so great that the artists wished to abolish also the restricted suffrage by which the elected members of the jury were chosen. Accordingly by the new regulations of 1881, the jury was henceforth to be composed solely of members elected by the suffrage of all the exhibitors without distinction. The jury of the Salon of 1881, elected on

this basis, was therefore of an entirely different character from any that had gone before. The younger and more independent men, who had hitherto scarcely ever been represented, now found themselves in strong force, and the jury, instead of belonging wholly to the partisans of tradition as before, was divided into two parties of nearly equal strength. The independent section wished at once to make a trial of their strength and to mark in the most decisive manner their rupture with the old tradition. The most emphatic way in which they could accomplish this was to include Manet among the artists to receive awards, and therefore they decided to give him the medal.

In making its awards, it was the custom for the jury first to pass through the galleries, and in front of the pictures themselves to draw up a preliminary list of names; from these the artists to receive distinction were afterwards chosen by a formal vote. When the jury arrived in front of the *Portrait de Pertuiset*, a heated discussion took place between those members who wished to include it among the pictures qualified for a medal and those who were determined to exclude it. In the course of the discussion, Cabanel, the President of the Jury, who belonged to the party of tradition but was otherwise a man of liberal and impartial views, went so far as to say, "Gentlemen, there are not, perhaps, four among us here who could paint a head like that." In this remark he showed his sound judgment, for Manet had taken special pains to make the head stand out, and to give it the impression of fitting solidly into the hat. At the preliminary selection a majority of votes was not required—about a third sufficed—and the *Portrait de Pertuiset* received more than the necessary number. When the time for the final decision arrived, the partisans of Manet found that they were one or two votes short of the absolute majority which was now indispensable. The opposition remained implacable; but at the last moment Gervex persuaded Vollon and De Neuville, who until then had been antagonistic, to give their votes to Manet, and so secured the necessary preponderance in his favour. The members who voted for the medal were seventeen in number: Bin, Cazin, Carolus-Duran, Duez, Feyen-Perrin, Gervex, Guillaumet, Henner, Lalanne, Lansyer, Lavieille, Em. Lévy, de

Neuville, Roll, Vollon, Vuillefroy. In spite of his relative praise, Cabanel sided with his friends of the traditional school and voted against the award.

The honour conferred upon Manet was in the nature of a protest against the former decisions of the juries, and was regarded as such by the world at large. Everybody was definitively agreed that Manet's talent and service to art deserved to be recognised. In spite of the scornful attitude of the public, the press, and the old traditional school of painters, those who knew how to read the signs of the times had to admit that his influence upon the younger artists was in reality immense. This influence, it is true, was no longer of that immediate kind which he had exercised upon the band of daring spirits who developed into the Impressionists. But if its effect was not so pronounced, it was felt by the most gifted men of the new generation. It was known for instance that Bastien-Lepage, one of the most esteemed of the younger artists, had abandoned traditional art after having seen Manet's works, and had begun to paint modern life. It was clear that the same influence was producing in various ways a similar evolution in the work of others of the younger school; their painting was becoming continually more luminous and more deeply rooted in actual life.

"To men capable of forming a comprehensive judgment, it was obvious that the whole trend of painting was in the direction of the movement inaugurated by Manet. "If the Salon of 1861, in which he made his first appearance, and the Salon of 1881 could have been placed side by side, and seen simultaneously, everybody would have realised with amazement the vast change which had taken place. They would have seen that the traditional method of combining light and shade according to a precise formula, which had first been repudiated by Manet, was now more or less completely abandoned by the younger men who had adopted Manet's system of painting in luminous tones. They would have seen that realism, the reflection of the living world, which had at first been viewed with a kind of horror, originating with him, had now become the general rule. They would have seen that the feigned high art of tradition, the painting of history, mythology, and the so-called idealised nude, was now almost entirely ignored, and was

practised only by a few veterans, faithful to the ways of their youth. In twenty years, methods, subjects, the whole system of æsthetics had been revolutionised.

It is true that such wide-spreading movements are not brought about solely by the individual action of a single man; they arise out of the urgent needs of a new age. But however inevitable the movement may now appear, Manet was its initiator. It was he who discovered the unexplored country, who embarked upon the hazardous journey, without a thought of turning back. The painters who held fast to tradition and abhorred innovation had at once, and rightly, recognised him as their enemy; they did all in their power to stifle and discredit him. Thus, now that the power and influence of the juries had passed into the hands of the young men whose liberation from time-worn methods was due to the recent changes, it was only a simple act of justice on their part to revoke the sentence of condemnation which their predecessors had pronounced upon Manet.

When an artist had attained the rank of *Hors Concours*, it was the rule for the Government to confer on him the decoration of the Legion of Honour. Manet's case, however, was exceptional; he was still the subject of such contentious disputes, that his decoration appeared an audacious proceeding, and once more provoked the bitter indignation of the party of tradition. When M. Grévy, the President of the Republic, read Manet's name in the list of those whom M. Antonin Proust, Minister of Art, proposed to decorate, he exclaimed: "Ah, Manet—no!" But Gambetta, the Prime Minister, with whom M. Proust had arrived at an understanding, insisted authoritatively, and neither the President nor any of those ministers who disapproved dared to raise any objections. Incapable of dissimulation, Manet openly displayed the pleasure he felt at this honour which had at last been given him. With his usual politeness, he insisted on calling upon each of the members of the jury who voted in his favour, in order to convey his thanks in person.

Manet had at last won recognition. He had lived to see that long delayed appreciation of his works which he had always been looking for." Both by friends and foes he was acknowledged

to be the initiator of an art over which the battle had raged long and fiercely. The medal portended the triumph of the æsthetic which he had inaugurated over the traditions which he had abandoned. Thus in the Salon of 1882 he found himself among the elect. On the frame of his pictures was the inscription, the infallible guarantee of respectability—*Hors Concours*. Evidently this altered the attitude of the public towards him. It was no longer possible to ridicule him as light-heartedly as in former days. But although the public ceased to denounce Manet's works openly, it was still far from really understanding or enjoying them. When large masses of people have formed a certain opinion, it biasses their judgment indefinitely; a change only takes place after a long lapse of time, or not even until the arrival of a new generation.— So if at the Salon of 1882 the public no longer displayed the same contempt for Manet, they scarcely showed any more real appreciation of his pictures than formerly; they were altogether unable to understand the meaning of the principal picture that he sent in that year.

It was called *Un Bar aux Folies-Bergère*. In the centre of the picture the barmaid is seen full face, standing behind the bar. A mirror behind her shows that she is talking to a man, who is seen only in the reflection. It was this peculiarity of the mirror, reflecting the various figures and objects in the room, which made people declare that the composition was incomprehensible. Moreover, the girl did not amuse by reason of what she was doing; she was simply standing ready to serve customers. Manet had painted her with the vacant eye and placid expression which he always gave to this type of woman. The array of provisions which stood on the bar afforded him an opportunity of painting one of those still-life studies which he delighted in. It had pleased him to arrange side by side flasks, bottles of liqueur, various kinds of fruits, so chosen as to present a contrast of vivid colour. He painted them in full light, harmonising them, however, and fusing them with the general tone of the picture.

The picture which was exhibited at the same time as the *Bar aux Folies-Bergère* was entitled, *Jeanne*. It was a half-

length portrait of a girl in a flowered dress, with a stylish hat, holding an umbrella in her hand. She was quite charming, and escaped the disparagement to which Manet's figures were usually subjected.

The Salon of 1882 was the last at which Manet exhibited. He was not destined to see the comparative degree of success which he had obtained develop into final victory. He was now nearing the end of his career. Death was approaching. One day in the autumn of 1879, seized with acute pains and weakness of the limbs, he fell down when leaving his studio. Paralysis of a nervous centre, ataxy, had set in, and the illness was pronounced to be incurable. However, he had yet three years to live, and although walking became so difficult that he was almost entirely confined to his chair, the paralysis remained local; it never affected his mind, which preserved its lucidity to the very last day. His illness, therefore, did not diminish his power as a painter. He was still able to execute two important works, the *Portrait de Pertuiset* and the *Bar aux Folies-Bergère*. But if he was finally unable to undertake works of such dimensions and obliged to restrict himself to subjects not requiring the same expenditure of physical energy, he still remained an assiduous worker, and produced a great number of flower-pieces, still-life studies, and portraits in pastel. Moreover, the open-air pictures, which he painted during the three years of his illness, possess an intensity of light which marks the summit of his achievement in this class of work. He now seldom went far away from Paris, but spent the summer months in its neighbourhood. In the summer of 1881 he painted a picture of the garden of the house where he was staying at Versailles. The picture is empty of human interest, simply a garden-seat standing out against green plants and a wall, but the picture is remarkable for its glow of colour and brilliance of light. He also painted at Versailles, in the open air, the *Jeune Taureau*, a bull standing in a pasture, the only picture which he produced in this genre. In 1882 he painted the façade of the house belonging to Labiche, the dramatist, at Reuil, which he had taken for the summer. It

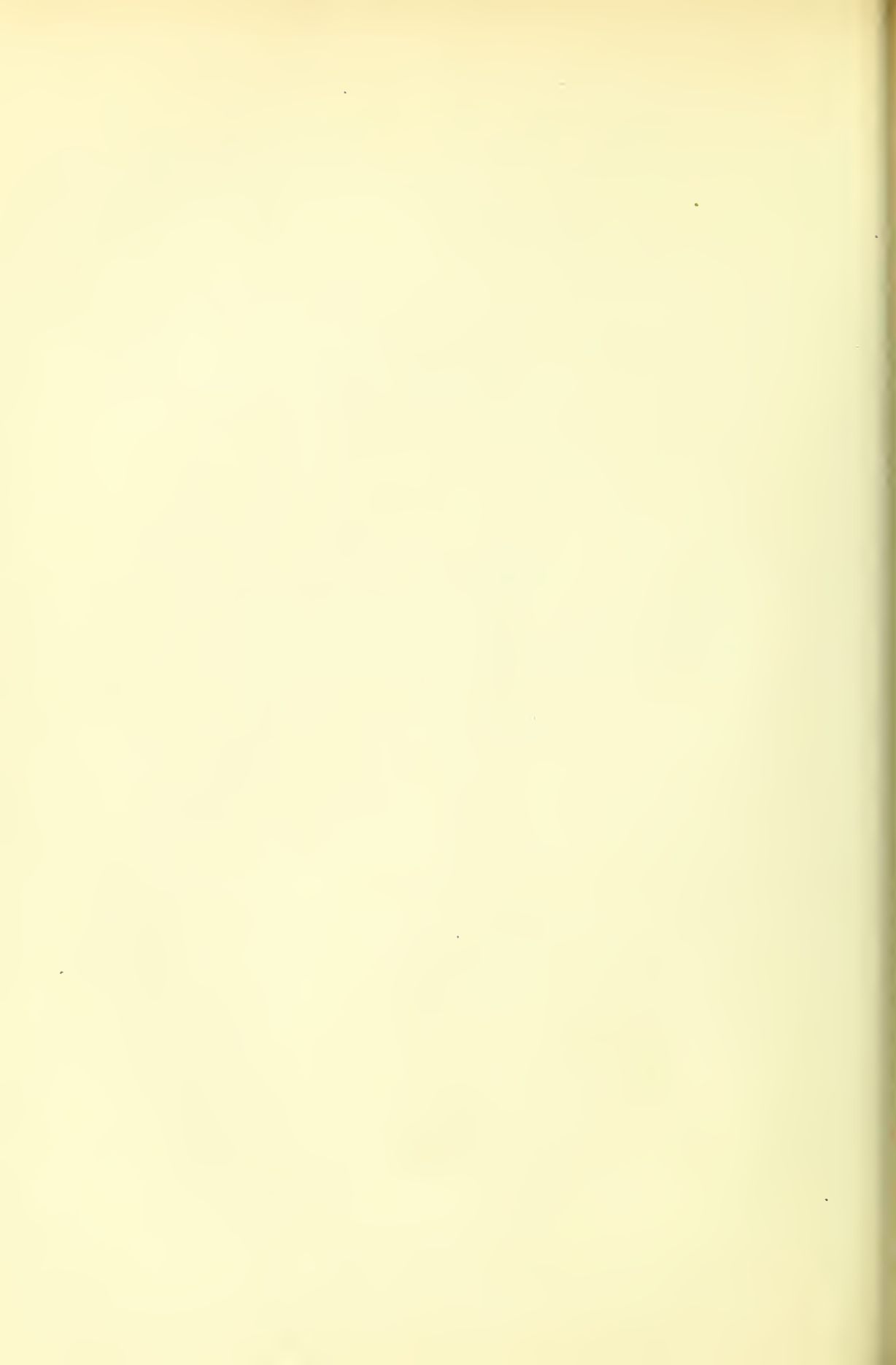
was a modern, square, commonplace building, with grey shutters, but out of this unpromising material he created two of his most luminous and seductive effects.

Manet was a man of an excessively nervous and sensitive temperament. It was to this quality that he owed his keenness of vision. The images which the eye conveyed to the brain were conceived with a vividness which, when it was transferred to the canvas, appeared excessive to the commonplace vision of ordinary men. But while his superiority as an artist was in some measure due to his exceptional temperament, it was also responsible for his fragility of body. The strain of work and the terrible struggle which he had to sustain all his life, first against his family and his master Couture, then against the attacks of the juries, the press and the public, finally proved too much for him. His life might have been prolonged to a certain extent if he had resigned himself to bear his illness without having recourse to specious remedies. But the loss of his power of movement was insupportable to a man of his activity. The remedies which he took acted as a temporary stimulant, but ultimately brought on blood-poisoning. At last it was found necessary to amputate his leg. He lingered for eighteen days after the operation, without ever realising that he had lost his limb, but he was unable to survive the shock. He died on April 30, 1883.

Manet was the type of the perfect Frenchman. I have heard Fantin-Latour say: "I put him into my *Hommage à Delacroix* with his true Gallic head." Painters judge by the eye, and Fantin's judgment was not mistaken. Manet was fair, active, of medium height. His face was open and expressive; he could never mask his feelings; the mobility of his features betrayed him. He used to accompany his speech with gesture, and in uttering his thoughts a kind of play of countenance lent emphasis to his meaning. He was all exuberance and impetuosity. His first impressions, whether of vision or of judgment, were astonishingly accurate. Intuition revealed to him what others only discover after reflection. He had a brilliant wit; his sayings could be very bitter, but at the same time there was a large geniality, sometimes even a kind of artlessness, in his manner. He was extremely sensitive to the

respect or the disrespect which was shown to him. He was never able to accustom himself to treat the insults which were heaped upon him as an artist with indifference; he felt them as acutely at the end of his career as at the beginning. At first he used to revile those who reviled him. In his personal relations with other men he was equally susceptible. He fought a duel with Duranty because of a few stinging words followed by a blow. But with this susceptibility and promptness to take offence he never harboured any rancour. His heart was as large as his intelligence. As a friend he was as staunch as he was delightful.

PART II
THE FRENCH IMPRESSIONISTS



CHAPTER XII

THE IMPRESSIONIST GROUP

ALREADY in their youth, when they were still merely unknown students, the painters who afterwards came to be known as Impressionists were characterised by an instinctive spirit of independence. They felt a strong impulse to break away from the traditional rules. Consequently they took for their guides the men who at that time had carried painting furthest in the direct observation of nature and of life—Corot and Courbet. These were the two masters, whom, quite independently and without being known to one another, they had first chosen to follow. Pissarro and Berthe Morisot profited by the teaching of Corot; Renoir for a brief period painted under the influence of Courbet; Cézanne originally borrowed from Courbet his tonality and his colour scheme. If the very first works of the painters who developed into Impressionists could be gathered together, the same scale of colour, ranging from that of Corot to that of Courbet, would be discernible as a common element in their work, beneath the individual differences of manner which were already making themselves manifest. At this point Manet appeared.

When the success of forms of art or modes of thought has become finally established, nothing is more difficult than to realise the feeling of repugnance with which they were first received. Now that Manet is accepted as a master, it is impossible to conceive the anger and disgust which his works actually inspired when they first appeared. The fact is only explained when it is remembered that they presented the most violent contrast with all the other painting of the time, and thus shocked the received ideas of what was right in art. It is necessary to bear in mind that at the time when Manet arose, Corot and Courbet, who marked the

limit of the forward movement, were still disliked by the public; their freedom of style and method was not understood, and was imitated only by a small number of the younger artists. Even Delacroix was still generally regarded simply as an extravagant colourist, who painted on false and irregular principles. The members of the *Institut*, the students in the great *ateliers*, the *école de Rome*, literary men in general and the public at large, were at that time under the yoke of tradition. All rendered homage to what was known as *le grand art*—classical, historical, and religious painting, and the rendering of the nude according to the forms derived from the Italian Renaissance. The theories with regard to *chiaroscuro*, as they were universally taught and implicitly followed in the studios, have already been described. No one imagined that light could exist in a picture without its obligatory and correlative accompaniment of shadow. No one believed that bright colours could be introduced without intermediary half tones. Manet's *Déjeuner sur l'herbe* and *Olympia*, painted in defiance of all those rules which were considered essential in art, were viewed with general horror. But the more independent spirits among the younger men, those who felt constrained to extricate themselves from an antiquated tradition, saw in this rebel against the banality of the time an initiator and a guide. After having first passed under the influence of Corot and Courbet, they now took a fresh step forward and moved in the direction of Manet. Thus the younger painters, who had hitherto remained isolated and unknown to one another, formed a group round Manet and in him found a common bond of union.

While working in the Louvre about the year 1861, Manet made the acquaintance of two sisters, one of whom, Berthe Morisot, subsequently married his brother. She was one of the first who borrowed his method of painting in bright colours and luminous tones. Pissarro and Claude Monet were also among the earliest to adopt it. Pissarro painted in a scheme of colour which was advanced for the time, although it appears rather sober in comparison with the luminous painting to which he afterwards devoted himself. The *Déjeuner sur l'herbe* and the *Olympia* fascinated him; he immediately appreciated the value

of these works executed according to a new formula, and spoke of them in terms of the highest praise. He became personally acquainted with Manet in 1866, and from that time their connection remained unbroken.

In 1862 a close friendship was formed between four young men who worked in Gleyre's studio—Claude Monet, Sisley, Renoir, and Bazille. Moved by the same ideas, they were to develop on similar lines. Claude Monet, who took the lead among them, had seen the exhibition of fourteen pictures which Manet had held at Martinet's in the spring of 1863. It made a profound impression upon him. Here he found his road to Damascus. He continued for several years, however, to work independently, and did not come into personal contact with Manet until 1866. In that year Zacharie Astruc took him to Manet's studio, and there the friendship was formed which united the two men throughout their lives. In the formation of the Impressionist group we see a body of men, responsive to certain ideas which were in the air at the time, exercising a directing influence upon one another during their formative period. Thus, Manet had acted upon Monet, and now Monet was beginning to act upon Sisley. Having seen the luminous works painted by Monet, Sisley also began to paint in full light and in bright colours. Monet and Sisley were two landscape painters who were to advance side by side upon the same road, each following his own tendency. On the other hand Renoir, who had also adopted the new mode of painting, was to make a special place for himself in the movement as a painter of figures. Bazille, the fourth of the little group which was formed at Gleyre's studio, after having shown exceptional promise, was cut off early in his career; he was killed in 1871 at the battle of Beaune-la-Rolande. Two other young men were also at this time attracted by Manet's painting—Cézanne, a friend of Zola's, and Guillaumin, who, after having first painted in a tonality akin to that of Courbet, came to adopt the new scale of bright colours.

Thus Manet had rallied round him a number of men of common ideas but of different origins. Their chief concern was to keep in touch with one another, and to secure opportunities for interchange

of views with Manet. The question of holding regular meetings arose. Manet's studio in the Rue Guyot was not a suitable place of rendezvous, but near the Rue de Saint-Pétersbourg, where he lived with his wife and mother, was a spacious and comfortable café, the Café Guerbois. Manet and his friends formed the habit of meeting one another in the evening in this café. The gatherings first begun accidentally in 1866, came to acquire a fixed and regular character. The group of painters, who were originally bound together by their common adoption of Manet's æsthetic code, was gradually enlarged by the inclusion of artists of a different order and of men of letters. Among those who habitually frequented the café were Fantin-Latour, who always retained his distinctive manner of painting; Guillemet, the painter of naturalistic landscapes; the engravers Desbouts and Belot; Duranty, the critic novelist of the realist school; and Zacharie Astruc, sculptor and poet. Émile Zola used to appear there fairly regularly, and also Cladel the novelist, Degas, and Stevens occasionally. Vignaud, Babou, and Burty, all men of letters, were the most assiduous in their attendance. These, together with the painters immediately connected with Manet, formed the principal members of the group; but when the meetings became known, the friends and acquaintance of the habitués came to them also, and on certain evenings the Café Guerbois was filled with a whole world of artists and literary men. Manet was the dominating figure; with his animation, his flashing wit, his sound judgment on matters of art, he gave the tone to the discussions. Moreover, as an artist who had suffered persecution, who had been expelled from the Salons, and excommunicated by the representatives of official art, he was naturally marked out for the place of leadership among a group of men whose one common feature, in art and literature, was the spirit of revolt. From 1868 until the outbreak of the war, the Café Guerbois was a centre of intellectual life, where these ardent, youthful spirits heartened one another to fight the good fight and to face the inevitable hardships of the struggle. For the question at issue was nothing less than an attack upon the principles and systems which were generally received and honoured at the time. The period was that of the Second Empire, when

the spirit of authority was being vigorously revived; constituted bodies of all kinds were invested with an immense amount of power; in art, the academies and the juries of the Salons exercised a veritable dictatorship. But it is the glory of youth, when new modes and ideas are dawning upon the world, to fling itself into the work of their propagation with a kind of sacred fire, so that resistance only stimulates the vigour of the attack. Manet and his friends strengthened one another in their views to such purpose that not all the opposition, abuse, ridicule, and even at times the actual want which they had to suffer, caused them to waver or to deviate from the path in which they had chosen to go.

While subjects of all kinds were discussed at the Café Guerbois, Manet and his friends were particularly concerned with questions touching their art. They were developing simultaneously the theory and the practice of painting in bright tones and in the open air. Bright tones and *plein air* were, during these years, the objects of their unceasing research. Manet, who hitherto had painted his outdoor scenes, such as the *Déjeuner sur l'herbe*, in the studio from studies made out of doors, now began to execute important pictures directly in the open air. But the mark of difference between Manet and the rest of the group was the fact that, while open-air painting formed only a part of his output, Pissarro, Monet, Sisley, Guillaumin devoted themselves to it exclusively, and even Renoir, the figure-painter, at this period worked principally in the open air. Moreover, Manet and his friends came to adopt different modes of life, corresponding with the differences in their manner of painting. Manet, essentially a Parisian, attached to the life of the Boulevard, continued to paint figures and subjects in the studio, which he only left on special occasions, when he wished to paint open-air scenes. The others, however, all forsook Paris and settled in the country, working no longer in the studio but always in the open air, face to face with nature.

The years during which they foregathered in the Café Guerbois were fruitful ones. Manet gave the men who gathered round him the technique of painting in bright and luminous tones, and then,

interchanging ideas, they proceeded to develop, each in his own way but all together, the method of painting in the open air. This happy *entente* was given concrete expression by Fantin-Latour in his picture painted in 1870—*Un Atelier aux Batignolles*. The artist, of course, took the license of substituting Manet's studio for the actual meeting-place, the Café Guerbois.

The war of 1870 scattered Manet and his friends far and wide. Pissarro went to London, Monet to Amsterdam, Zola to Bordeaux. Manet remained in Paris. After peace had been restored the meetings at the Café Guerbois were not resumed. Already before the war, Pissarro, Monet, and Sisley had ceased to live in Paris; now they definitely established themselves in the country—Pissarro at Pontoise, Monet at Argenteuil, Sisley at Voisins, and Cézanne soon afterwards went to live at Auvers. Hence Manet's friends were no longer able to continue the uninterrupted intercourse with him and with each other which they had enjoyed before. They still kept in touch with one another, however; their meetings were less frequent, and took place now in Manet's studio in the Rue de Saint-Pétersbourg.

Meanwhile, with their method of painting in bright tones and of working in the open air, they began by degrees to excite attention. It was generally known that a number of painters had gathered round Manet and were working under his influence. The papers had spoken about the meetings at the Café Guerbois. After the exhibition of Fantin's picture in the Salon of 1870—*Un Atelier aux Batignolles*—Manet and his friends were known as the "Batignolles school." Some of their friends, as yet very few, had bought their pictures, and talked about them enthusiastically. One or two dealers showed them to their customers. Thus the painters who were developing the new formula had begun to be known to the small world which cares about art; they now thought of arresting the attention of the general public by means of a systematic exhibition of their works. They had to decide the question as to whether they should exhibit at the Salon or elsewhere. Although frequently rejected, their works had found their way into the Salon in sufficient numbers before 1870. Pissarro,

the eldest of them all, had begun to exhibit landscapes in the Salon as early as 1859. Refused in 1863, he exhibited in the *Salon des refusés* of that year. Afterwards he was admitted to the Salons of 1865, 1866, 1868, 1869 and 1870. He had not yet developed his luminous manner; his scale of colour, following that of Corot and Courbet, had found acceptance. Berthe Morisot had likewise exhibited at a number of Salons without meeting with any hostility. In the Salon of 1868 the future Impressionists, Pissarro, Monet, Sisley, Renoir, had all been represented. Renoir had sent a particularly important canvas, *Lise*, painted in the open air and already, for that period, bright in colour; but as it was still based on Courbet's technique, it provoked no definite opposition. During these early years, the most venturesome canvases had come from Monet, who had at once begun to paint most daringly in the open air in bold and luminous tones.

Thus if, before 1870, they were freely admitted to the Salon, they owed their acceptance to the fact that they had as yet acquired only a limited notoriety, and had not yet carried their use of luminous tones to its extreme development. Moreover, as their works were sparsely scattered through the galleries, their similarity of method had as yet made no striking impression; they had not obtained any cumulative effect by being seen as a whole. After the war, however, they had grown bolder and had developed their manner to a great extent—they had become known; they had arrested attention; they were regarded as rebels. The novelty of their works was such that they could no longer pass without arousing censure. It was certain, therefore, that henceforth the Salons would be systematically closed against them. Moreover, even if they were again admitted, their works would still appear scattered up and down the galleries far apart from one another—they would receive no concentrated attention; the principles which they embodied collectively, as a group, would not be presented so emphatically as to receive due recognition. They decided therefore to discontinue sending their work to the Salon, and to hold a united exhibition elsewhere.

When the Salons were resumed after the war, the future Impressionists were represented in those of 1872 and 1873 only by

Berthe Morisot. Of the others, Renoir alone had submitted his work, which had been refused. Thus for three years they had failed to secure publicity for their work—a long period for young men burning with zeal, and anxious to make their way. They therefore formed a scheme for holding a private exhibition in 1874. Manet had now to decide whether he would exhibit with them or not. A first divergence between him and them had arisen when they had decided to settle permanently in the country, in order to devote themselves primarily to open-air painting, while he remained in Paris, painting in his studio, and only working in the open air exceptionally. Now the first difference was accentuated by a second—he continued to exhibit at the Salons, leaving them to organise independent exhibitions elsewhere. Manet had in fact battled his way into the Salon after a brilliant struggle, which had made his name famous, and he did not wish to forego the advantage of the universal attention, which his works always attracted when they appeared in the Salon, by exhibiting them in an independent exhibition, where they would have received far less prominence. While he thus confined himself to the Salon, his friends who, compared with him, were still at the threshold of their career, were to fight out their battle upon a different field.

Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, and Guillaumin, held their first collective exhibition in 1874. They did not yet, however, come before the public alone, as a select and isolated group, but only in association with other artists. To hold a special exhibition was a bold experiment; it entailed considerable expense, which they were anxious to spread over as great a number of exhibitors as possible. Moreover, in order to attract a sufficient number of visitors, and to secure more effectually the notice of the press, they felt it necessary to enlarge their circle, and to unite with artists already more or less known, who had certain points of resemblance with themselves in their independent attitude and more liberal view of art. Accordingly they combined with Degas, Bracquemond, de Nittis, Brandon, and with the landscape painters, Boudin, Cals, Gustave Collin, Latouche, Lépine, Rouart, and some others—about thirty in all. Together they formed a society, which took the title of

Société anonyme des artistes, peintres, sculpteurs, et graveurs. They secured full publicity for their exhibition by holding it in the crowded thoroughfare of the Boulevard des Capucines. It was visited by a comparatively large number of people. It brought the exponents of the new painting in particular into great, but disastrous, notoriety. The pictures were pronounced to be formless, the artists perverted, ignorant, presumptuous. The exhibition, however, led to one result which they had never anticipated. It gave them something which until then they had lacked—a name. It will have been noticed that hitherto we have been obliged to speak of them as “Manet’s friends,” “the exponents of the new painting,” or “the future Impressionists.” Similarly, until 1874, no one knew exactly how to designate them. Some called them *les Peintres de la Nouvelle peinture*, which was the term that Duranty adopted; others the *Indépendants*, or, again, the *Intransigeants*.

Of the thirty painters taking part in the exhibition in the Boulevard des Capucines, the small group of Manet’s friends, who had boldly adopted the system of painting in bright colours and in the open air, attracted most attention. Claude Monet’s canvases were particularly characteristic, and it was one of these which gave rise to the new name. He exhibited five altogether, one of which was entitled, *Impression: soleil levant*. This was a view in a harbour, with lightly indicated boats appearing through a transparent haze, which was illumined by the red-hued sun. The title was in keeping with the light rapid touch and the general indefiniteness of the outlines. Such a work adequately expressed the formula of the new painting. Thus, by its title and its technique, it suggested the term which appeared most aptly to characterise the artists belonging to the new school—that of *Impressionists*.

The name which came, as it were, spontaneously to the lips of those who visited the exhibition, was within a few days taken and applied by *Le Charivari*. This paper published an article dealing with the exhibition, under the heading of *Exposition des Impressionistes*. The new name was used in a strictly depreciatory sense, with an implication of ignorance and presumption.

The article was simply a series of sneers and sarcasms. The term Impressionist took time to spread; it was not until after the lapse of several years that it came into general use. At first the artists to whom it was applied paid no attention to it; then when it had become so common that they were no longer able to ignore it, they repudiated it, since it was always used disparagingly. Eventually, however, as the name had become established in popular speech, and as they themselves were unable to find a better one, they adopted it, and began to make use of it themselves. Thus the exhibition of April 1874 in the Boulevard des Capucines, although at the time it had been regarded as negligible, and had only attracted the unintelligent curiosity of passers-by, is now seen to mark an important date in the history of French art in the nineteenth century. There, for the first time, were to be found side by side those painters whose technique, system, and methods constituted a new contribution to art, and there originated the words "Impressionists" and "Impressionism" that are now known all over the world.

In the meantime, the only result of this exhibition was to increase the public contempt for the painters whom we now call Impressionists. Their works became unsaleable. Collectors and would-be connoisseurs emphatically refused to buy them. This fact was brought home to the Impressionists in March 1875, when they attempted to hold a sale of their works. As they had been unable to hold an exhibition that year, their object was as much to bring themselves again before the public notice as to obtain money. Seventy pictures by Claude Monet, Sisley, Renoir, and Berthe Morisot were put up to auction at the Hôtel Drouot. Those upon which they put a very slight reserve price they were obliged to withdraw; the others only found purchasers among a very small circle of friends. The total of the sale, including those that were withdrawn, amounted only to 10,346 francs.

However, as they had no intention of giving up the struggle, they persisted in holding exhibitions of their works. Their second exhibition took place in 1876, two years after the first, in the galleries of M. Durand-Ruel, in the Rue le Peletier. Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, were all represented.

A new recruit, Caillebotte, appeared for the first time ; Cézanne and Guillaumin were absent. The number of allied painters who did not belong to their system had diminished ; in place of thirty exhibitors in 1874, there were only nineteen in 1876. The name Impressionist was in common use on the occasion of the second exhibition ; visitors, journalists and critics, made use of it as an appropriate and expressive term. This exhibition increased the notoriety of the Impressionists, but did not advance them in the public favour. On the contrary, according as they became better known, they found themselves held in greater contempt. Albert Wolff, then held in high repute as a critic, wrote of them in the *Figaro* as follows : “ The Rue Peletier is unfortunate. Following upon the burning of the Opera-House, a new disaster has fallen upon the quarter. There has just been opened at M. Durand-Ruel’s an exhibition of what is said to be painting. The innocent passer-by enters, and a cruel spectacle meets his terrified gaze. Here five or six lunatics, of whom one is a woman, have chosen to exhibit their works. There are people who burst out into laughter in front of these objects. Personally I am saddened by them. These so-called artists style themselves Intransigeants, Impressionists. They take paint, brushes, and canvases ; they throw a few colours on to the canvas at random, and then they sign the lot. In the same way the inmates of a madhouse pick up the stones on the road and believe they have found diamonds.”

Firmer than ever in their resolution to continue the fight, the Impressionists organised a third exhibition in 1877, once again in the Rue le Peletier. This time the group of Impressionists proper filled almost the whole of the exhibition, which included some 240 pictures. Abandoning their original title of *Société Anonyme*, they decided to appropriate the name of Impressionists, which had been given them against their will, and had until now been repudiated by them. The adoption of the word Impressionist led to the withdrawal of those less daring artists, painting in a modified scale of colour, who had been associated with them in their first exhibition. Instead of thirty exhibitors in 1874 and nineteen in 1876, their numbers were now reduced to eighteen. All the true Impressionists were represented here—Pissarro, Claude

Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin, together with Caillebotte and a few other recruits. As the pictures of these men occupied almost the whole of the space, the character of the exhibition was less mixed and more emphatic than that of 1874. It had a more uncompromising appearance. Moreover, as they were all in sympathy with one another, and all fired with the same enthusiasm, they had during the last three years so encouraged and stimulated one another, that their distinguishing peculiarities had become developed and accentuated. For this reason also their third exhibition was more audacious than the first. It gave rise to an extraordinary outburst of laughter, contempt, indignation, and disgust. It became a notable event in Parisian life. It was talked about in the cafés of the boulevards, in clubs and in drawing-rooms, as some remarkable phenomenon. Numbers of people went to see it. They were not attracted by any sort of artistic interest; they simply went in order to give themselves that unpleasant thrill which is produced by the sight of anything eccentric and extravagant. Hence there was much laughter and gesticulation on the part of the visitors. They went in a mood of hilarity: they began to laugh while they were still in the street; they laughed as they were going up the stairs; they were convulsed with laughter the first moment they cast their eyes upon the pictures. A critic, writing of the works of the Impressionists in *La Chronique des Arts*, said of them: "They provoke laughter, and yet they are lamentable. They display the profoundest ignorance of drawing, of composition and of colour. When children amuse themselves with a box of colours and a piece of paper, they do better."

No new contribution to the resources of art has been achieved in the nineteenth century without arousing more or less violent opposition. If the Impressionists received unjust treatment at their exhibition of 1877, it was because they had now arrived at the complete development of their manner and had shown works of an utterly different character from anything that had been seen before. Cézanne was the one among them who both now and for a long time afterwards excited most detestation. It is not too much to say that he was regarded almost as something monstrous and inhuman. He was slow in coming to maturity. To the first

exhibition in 1874, he sent *La Maison du pendu à Auvers*, a work already showing great power, which he surpassed, however, in intensity of colour and originality of composition with his portrait of M. Choquet and his landscapes exhibited in the Rue le Peletier. The work of Claude Monet, Sisley, Renoir, and Guillaumin showed the characteristics of open-air Impressionism carried to its furthest limit. Pissarro exhibited pictures of kitchen-gardens and fields of cabbages—subjects which were considered to be low and vulgar, the negation of all art.

Shortly after the close of the exhibition, the Impressionists held another sale of their pictures. It had no better success than that of 1875. Forty-five canvases of Caillebotte, Pissarro, Sisley, and Renoir realised only 7610 francs, and of them a considerable number had to be withdrawn. The sale took place at the Hôtel Drouot, in the presence of an amused and contemptuous public, who received the pictures as they were put up to auction with groans. They amused themselves with passing several of them round from hand to hand, turned upside down. This witticism had emanated with the *Le Charivari*; it professed that in the Impressionist landscapes the line of the horizon was indistinguishable, that earth, water, and sky were equally amorphous, and that consequently it made no difference whether the bottom of the picture became the top or the top the bottom. The pleasantry became popular and found its way into the theatres. An impressionist dauber was introduced into the *revues*, and was represented as incapable of finding out which was the top and which the bottom of the canvases that he had smeared with paint upon the stage.

In spite of opprobrium and mockery the Impressionists continued to hold exhibitions of their works. None it is true had the same importance or created the same sensation as that of 1877, which marked a culminating point in their career. They held an exhibition each year from 1879 to 1882, usually in the rooms of empty houses that had just been built or were being repaired, situated in the most frequented streets. In 1883, from March to June, they held an exhibition in the Boulevard de la Madeleine, when each month was devoted to the works of a different painter—first Claude

Monet, then Renoir, Pissarro, and Sisley. These exhibitions caused the Impressionists to be better known, but did not at first effect any change in public opinion. Time, however, was working in their favour. As the public became more familiar with their work, it began to appreciate what at first had appeared merely monstrous. About 1886 to 1888 circumstances became more propitious. The friends who had supported them from the beginning had made recruits. New painters began to paint in a bright scale of colour; they extended the circle of Impressionism, and gave a kind of sanction to the originators of the movement. Vindications of their work appeared in the press. Thus the Impressionists gained ground steadily. Beginning with the years 1894 to 1895 a decisive change took place, which suddenly led collectors both in France and in other countries to seek after the very works that at first had been so much decried and despised. In their struggle the Impressionist painters had suffered actual want, as well as opprobrium and ridicule. But it is to their honour that they had never allowed themselves to swerve from the path which they had marked out; they had never for an instant consented to modify their manner in order to obtain acceptance with the public. Now, however, the period of want was over; and although opposition and disparagement persisted in numerous quarters, and the struggle had still to be continued, the final and brilliant victory was no longer doubtful.

How was it that the art of the Impressionists presented novel and unexpected effects? Whence came that impression as of something exceptional and apart, which at first excited laughter, contempt, and horror?

At their starting-point the Impressionists had borrowed from Manet his technique of bright coloration, unencumbered with traditional shadows, and they had begun to paint actually in the open air, face to face with nature. As has been said, they were not the originators of open-air painting; but their great innovation was to establish as a fundamental system a practice that other painters, including Constable, Corot, and Courbet, had only used exceptionally and incidentally. All their landscapes,

and all those pictures of figures with a background of landscape, were executed out of doors in the vivid radiance of light, and were wholly finished immediately before the scene which they represented.

The exclusive use of bright colour, and the continuous practice of painting in full light in the open air, formed a new and daring combination, which gave rise to an art possessing certain novel features. In effect, the painter who worked consistently face to face with nature was led to seize various fugitive effects of colour, which until then had been neglected. A landscape was no longer the same for him when seen under the different effects of sunshine and cloud, moisture and drought, morning, noon, and evening. The painter confined in the studio had invested nature with a certain uniform aspect, a fixed and unchanging character, which the open-air painter was unable to recognise. For the studio painter, foliage had hitherto been of a determinate shade of green, water had been *couleur d'eau*, the sky had been of a particular kind of blue and the clouds of a particular kind of grey. But for the Impressionist, with his eyes fixed always upon nature, a landscape could not present itself otherwise than under a variety of aspects, which were determined by variations of light and changes of atmosphere. And as the Impressionist was able to avail himself of the new resources obtained by the use of pure tones, unadulterated with shadow, he could apply to his canvas those brilliant colours which corresponded with the various effects which nature offered him. Thus there were to be seen in the pictures of the Impressionists splashes of light which the sun, shining through the leaves of trees, casts on the ground; the pure, delicate greens which caress the earth in spring were faithfully rendered; fields burnt by the summer sun took a reddish tinge; water was no longer of a uniform colour, but held on its surface all colours in turn. Then having discovered that shadows when seen in the open air are variously coloured, according to the effects of light, the Impressionists painted them without hesitation blue, violet, lilac.

In works executed on these principles, the public were suddenly confronted with a coloration which had never before been

seen in painting. It was possible that they corresponded with the actual appearance of nature, seen in a certain way; but people were not in the habit of observing nature in order to decide whether this correspondence was just or not; they judged only by comparison with the kind of painting which was currently accepted, upon which their vision had been formed. Hence they found in the novel and unexpected coloration of the Impressionist pictures something absolutely unintelligible and unrecognisable.

The fact that the Impressionists systematically painted directly from nature, led them to dispose the general arrangement of their pictures otherwise than their predecessors had done. There were no traces in their works of those formally composed outlines, those conventional arrangements which landscape painted in the studios had never quite got rid of. From the beginning of the nineteenth century, landscape has approached closer and closer to nature. To the historical landscape, in which nature was absolutely "architectonic," succeeded works of a more intimate character composed of simpler forms. However, even Corot and Rousseau, to instance two earlier painters, preserved in a sensible degree the former method of modifying the actual scenes which they reproduced. Rousseau's landscapes are obviously arranged in the studio; he treated his oaks, in particular, almost as figures, and imposed a definite attitude upon them. Corot himself was not at first admired for those studies and figure-pieces in which he came to close quarters with life and nature, but for his well-balanced pictures in which nymphs are dancing among the trees.

The Impressionists, painting directly from nature, had neither the time nor the means to undertake that work of reconstruction, of elaboration, of metamorphosis, to which the painters working in the studio used to devote themselves. To this fact was due not only the simpler forms of their pictures, but also the greater range of their subjects. Earlier painters, accustomed to compose in their studios, had given preference to certain aspects of nature; they had searched for those scenes which were considered to possess some special quality of the noble or the picturesque, and

therefore to be alone worthy of being reproduced in art. The open-air Impressionist was concerned only with recording some momentary effect of atmosphere, of light or of foliage, which had struck him; that effect gave him his subject; he was no longer preoccupied with the scene in which he had surprised it. He was on the high-road, and he introduced it into his picture, together with the branchless trees that bordered it; and this motive appeared to him as noble as any other. He found himself overlooking a village, and he painted it with the kitchen gardens and fields of vegetables which might happen to surround it. When he came across water he was not disconcerted, as painters of the older school had been, if it was limpid and full of reflection; he rendered it under all its various aspects, finding it as interesting in grey weather and in the heavy rain which made it yellow and opaque, as in the sunlight which gave the transparency of a mirror.

Thus the works of the Impressionists in their rejection of formal composition, of selected scenes, of elaborate themes, were in the nature of a departure from the sanctioned treatment of landscape, and further, their indefinite touch and broad handling added novel and surprising features to their abnormal character. It was impossible that in the works of the Impressionists the contours should be as fixed, the lines as rigid, the forms as precise, as in the older manner of painting. When they painted the enveloping fog or mist, when they painted the shifting splashes of light striking the ground through the leaves of trees tossed in the wind, when they painted the tumult of the sea breaking in waves upon the rocks, or the swiftly-flowing current of a flood, they could hope to succeed in rendering the effect only by suppressing precise and rigid outlines. What they wished to record was the actual impression which objects made upon their vision; the sensation which they wished to convey was that of movement and light, and they could often only achieve this by leaving forms and outlines in a state of indecision and flux.

We have avoided including Degas among the Impressionists, although he was always allied with them in their exhibitions, and

is usually classed with them nowadays. But to-day the bearing of the name Impressionist has been enormously extended, and has lost all precise significance. To be exact, Degas should be ranked apart from the Impressionists; his origins and the nature of his art differentiate him from them. Moreover, to regard him as one of them is contrary to his own wishes; he always personally repudiated the title of Impressionist. When at the exhibition of 1874 those painters who actually displayed the characteristics, which gave rise to the term, definitely adopted it, he opposed its adoption to the utmost of his power. Degas has only his colour, which in part he owed to them, in common with the Impressionists. For the rest he did not, like them, practise painting in the open air systematically; his technique is of a different order. His starting-point was classical tradition. He was before all things a draughtsman. His ancestors were Poussin and Ingres. We find among his earliest work a copy of the *Enlèvement des Sabines* by Poussin and some drawings executed in the style of Ingres. His first original work was a *Semiramis*, conceived directly on the lines of that historical painting which the Impressionists always either ignored or detested.

With a mind in sympathy with the spirit of his age, Degas abandoned the historical painting which had at first seduced him, and began to paint modern subjects; but he never altered the technique which he had originally adopted. He always remained the draughtsman, informed by the classical idea. He is of a generation a little earlier than that of the Impressionists—the generation of Manet, Whistler, and Fantin-Latour; the men who became famous in 1863 on the occasion of the *Salon des refusés*. He developed, however, more slowly than they, and did not produce characteristic work until some years later; but he ought not on that account to be put in a different class from them. He was older than any of the Impressionists except Pissarro.

Neither should the landscape painters, Boudin and Lépine, be ranked with the Impressionists, although such is usually the custom nowadays. They joined with them in the first exhibition of 1874, but they abstained from participating in the later ones. Their intention was to occupy a neutral ground; when, therefore, the

title of Impressionist became general and was used to designate the exhibitions, they withdrew in order that it might not be applied to them also. They adhered to a grey scheme of colour, less daring than that of the Impressionists, and it was quite natural that they should wish to remain distinct from those from whom they differed.

We have now to mention the adherents who attached themselves to the original Impressionists, and whose works were to be found side by side with theirs in successive exhibitions. We find in them artists of great originality, who in varying degrees appropriated the methods and the range of colour proper to the Impressionists. They offer an illustration of the gradual evolution which the content of a new æsthetic may undergo. Ranging them chronologically, according to the years in which they took part in Impressionist exhibitions, we have first of all Caillebotte, who began to exhibit in 1876. In that year he showed his *Raboteurs de parquet*, a picture painted in a rather sober scheme of colour, but in time his palette became brighter, especially through the influence of Monet. Next came Mary Cassatt, who took part in the exhibitions of 1879, 1880, 1881, 1886. Her claim to the title of Impressionist rests solely upon her colour, which grew continually more dazzling and luminous; otherwise she formed herself under the influence of Degas. Her drawing is expressive; her art full of feeling. She has also displayed her qualities of draughtsmanship in some very original engraved work. Gauguin appeared in the exhibitions of 1880, 1881, 1882, and 1886. His work at first approaches that of Pissarro and Cézanne. It was only later, when working at Tahiti, that he evolved his own individual coloration. At the exhibition of 1886 Seurat and Signac strike out into a path of their own and assume the style of Neo-Impressionists. They carried the system of the division of colour to its extreme limit, applying the primary colours, pure without any admixture, in points and minute touches. Hence they have been given the name "Pointillists."

The Impressionist exhibitions ended with the year 1886, when the group which imported a new principle into art made its great united effort. Its members, whose originality had now reached its

full development, were independent of mutual support. The Impressionists continued individually to wage the struggle and to force themselves upon the world, until their final success was assured. And while they succeeded in winning for themselves not only general appreciation but also the rank of masters, their influence made itself felt in every direction; Impressionism gained ground far and wide. Independently of those men of original talent who rallied round them and took part in their exhibitions, and in addition to the Neo-Impressionists with their own particular theory of colour, a great crowd of artists came to adopt in varying degrees their method of bright coloration, and made use of it as an integral part of their art. After the methods of Impressionism had reached their complete maturity, the formula was adopted by men who painted in the Impressionist manner in the very first instance, and not as converts from another school. The number of disciples increased every day. Finally Impressionism, spreading beyond the boundaries of France, where it had its birth, began to act upon the art of other countries. Max Liebermann, the leader of the new German school, overcame at last, in his own country, the opposition of traditional art to the free individual and impressionist æsthetic. Mr. Wynford Dewhurst, whose initial influence was that of Claude Monet, was one of the first exponents of Impressionism in England. The numerous landscapes, painted in France and in England, which he has exhibited have won adherents and supporters among connoisseurs and collectors. In addition he has contributed as a writer and lecturer to familiarise the English public with the Impressionist art of France.

Thus Impressionism, interpenetrating the art of painting in various guises, has become diffused and modified. Moreover, the words Impressionist and Impressionism have lost their precise significance. They may be said to be applied to all artists whose works reveal an instantaneous rendering of nature, by means of a bright coloration, freed from conventional shadow. Hence the term Impressionist is now used to include painters who lived before the word was invented, others who repudiated it when it appeared, or who certainly would have done so if they had ever suspected that it would have been applied to them. Finally it is given to

living painters who differ widely in their tendencies, their methods, the general character of their work. It is readily accepted, because it has attained a favourable signification, implying the idea of freshness of technique and individuality of sensation.

To be historical and exact, however, it is necessary in speaking of the beginning of the movement to reserve the name of Impressionist to those artists to whom it owes its origin. The Impressionists proper were those painters who, under the immediate influence of Manet, between 1865 and 1870, adopted the technique of bright coloration, emancipated from the traditional envelopment of shadow; who then applied the method to the system of painting in the open air, face to face with nature; who finally, at the two principal exhibitions of 1874 and 1877, gave a striking revelation of their powers in works of a new and original character.

CHAPTER XIII

PISSARRO

CAMILLE PISSARRO was born on the 10th of July 1830, at St. Thomas in the Antilles, of Franco-Jewish parents. He was educated in France, where he learnt to draw. When he was recalled to St. Thomas in 1847, his artistic tastes were fully developed, and he had received sufficient instruction in drawing to enable him to continue his studies by himself. His drawing-master in Paris had said to him, "Above all, don't forget to draw cocoa-trees from nature." Accordingly he drew cocoa-trees from nature, and everything else round about him that interested him. His father, however, had intended him to follow a business career, and so there commenced the usual struggle between artistic instinct and paternal authority. A Danish painter, Fritz Melbye, who was passing through St. Thomas, was interested in his artistic tastes, and took him to Caracas, where he was able to draw and paint at his ease. In 1855, when he had come of age and was able to adopt the career of his own choice, he returned to France to devote himself entirely to art.

He was particularly drawn towards Corot, and entered into personal relations with him. It must be remembered that during these years, from 1855 to 1860, Corot, painting in a very individual manner, was as yet appreciated only by a small number of painters and connoisseurs. In attaching himself to him, Pissarro at the very outset displayed his sureness of judgment and his strong impulse towards innovation. He had already at St. Thomas devoted himself to working in the open air; Corot's advice, therefore, above all things to keep close to nature, only confirmed him in this practice. He never became a student at one of the famed Parisian *ateliers*; he only attended those schools where studies are

made from the living model. He gave himself up to the painting of landscape. To the Salon of 1859 he sent a landscape painted at Montmorency, which was accepted. He was rejected at the Salons of 1861 and 1863, and in the latter year exhibited landscapes at the *Salon des refusés*. His landscapes were accepted at the Salons of 1864, 1865, 1866.

At this time he painted in a sober scheme of colour, in the manner which prevailed among the painters who were influenced by Corot and Courbet. The landscapes of this first period are particularly strongly painted, with great simplicity of perspective, in a general tone of austere green and rather sombre greys. In comparison with the works which he produced later, they may be said to constitute his dark manner. But they are already notable for their values and for the feeling of the open air; the conventional chiaroscuro, which opposed certain passages enveloped in shadow to certain others artificially luminous, is entirely absent.

At this moment Manet made his appearance. Rejecting the general method of fixed contrasts of lights and shadows, Manet painted in full light, laying bold colours immediately side by side without transition, in a way that nobody had yet dared to attempt. Pissarro was at once attracted by this method. He became personally acquainted with Manet in 1866, and when the Café Guerbois became a centre where those in revolt against the official art and those boldly seeking a new inspiration, were accustomed to meet with Manet, he was one of the most regular habitués. There he became friendly with Claude Monet and the other artists who were afterwards to be known as Impressionists. There also he was one of the champions of open-air painting. He had practised it for years, and now he expounded its virtues, associating it with the method of painting in bright colours, an innovation adopted by him and his friends with the most fruitful results.

After his marriage, Pissarro went to live at Louveciennes, taking a house on the high-road between Versailles and Saint-Germain, quite near to the aqueduct at Marly. The three years that he spent here, from 1868 until the war, were very profitable. His painting became continually brighter in tone. If the pictures

of this period could be ranged side by side in chronological order, it would be possible to note an advance in light and brightness of colour, almost, one might say, from day to day.

Hitherto Pissarro had found no sale whatever for his pictures. He had lived on a small income which his mother had allowed him ever since his return to France, and just at the time when this ceased, happily for him, he began to be able to sell his work. He sold many of the pictures which he painted at Louveciennes to a dealer who was nicknamed "le père Martin," a very worthy man, who had been a stonemason before becoming a picture-dealer. He was a connoisseur by instinct. He was one of the first to deal in pictures by Corot and Jongkind; now that these two masters had come to be accepted and their works had reached a considerable price, he began to look about for new painters to take up. Among others he had discovered Pissarro. He paid him forty francs for canvases of a small size, which he tried to sell for eighty. If, as was often the case, he found this impossible, he lowered the price to sixty, content with a profit of twenty francs. The small pictures of this period to-day find a place in the best collections; they are among the most appreciated of Pissarro's works. They consist of views of the high-road which ran past his house and rural scenes drawn from the surrounding country.

Pissarro's peaceable pursuit of his art was interrupted by the war. His house, which was within the radius of the investiture of Paris, was occupied by the enemy's troops. He had to abandon it precipitately, leaving two or three hundred canvases behind him,—all those which he had accumulated while painting in the neighbourhood of Paris. They were all lost, probably burnt, as no trace of them was ever discovered afterwards. This explains why his early works, those painted before 1868, are now so rare. During the war, Pissarro lived in London, painting pictures of the surrounding district, particularly at Norwood, near the Crystal Palace. At the conclusion of the war he returned to France and settled at Pontoise, where he remained for the next ten years, until 1882.

At this period, Cézanne came to live at Auvers, where Vignon was already established. With Pissarro, who lived quite near at Pontoise, they formed a trio, working together, talking about



PISSARRO

ROUTE A LOUVECIENNES

their art, exchanging their ideas. Hitherto Cézanne had painted almost exclusively in the studio. It was at Auvers, working side by side with Pissarro and Vignon, who had for a long time been painting in the open air, that he began, with that tenacity which characterised him, to paint landscapes directly from nature. It was also at this moment that he invented his very individual coloration. Cézanne had developed a style from which his two friends had as yet borrowed little, but when he had developed his scheme of colour, so harmonious in what may be called its violence, they were not slow to profit by it. At this period Pissarro introduced into his landscapes a brilliant range of colour suggested by that of Cézanne.

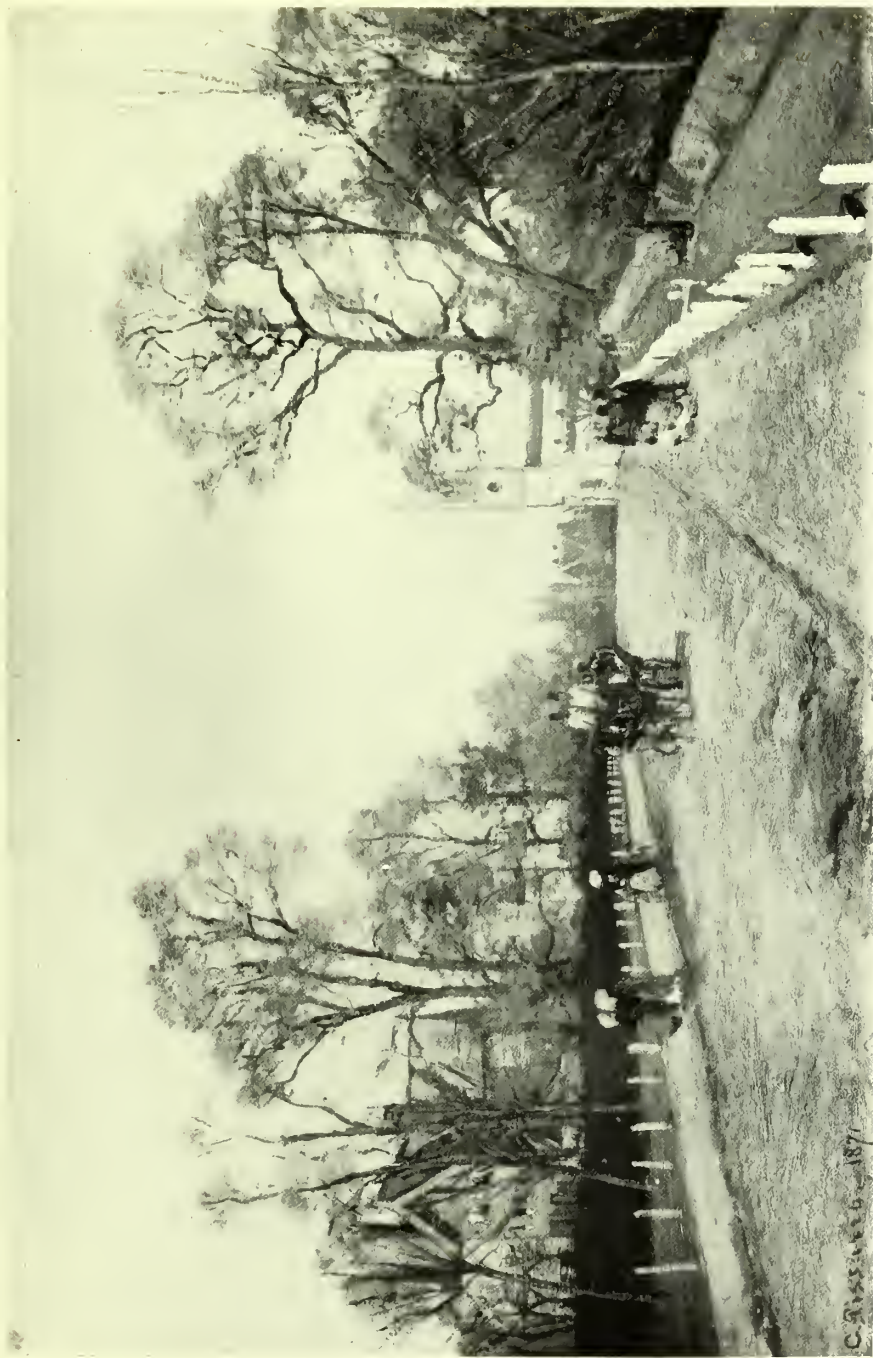
In writing a history of the Impressionists, it is necessary continually to take account of the influence which they exerted upon one another and of their mutual indebtedness. Their ideas and their aims were the same; their development proceeded on parallel lines. When, therefore, we speak here of the influence which they exercised upon one another, there is clearly no suggestion of that servile kind of imitation, in which the plagiarist seizes upon a method that is already completely evolved and transfers it bodily to his own work. In the case of the Impressionists each brought day by day his own particular contribution of knowledge to the common fund; each profited by what the other had discovered, but adapting and modifying it in accordance with his own temperament.

Pissarro's work was accepted in the Salons of 1868, 1869, and 1870. After he had settled at Pontoise, however, he ceased to exhibit at the Salons, and threw himself into the discussions and preparations of his friends, which were to result in the establishment of the independent Impressionist exhibitions. When the first exhibition was held in 1874 he contributed five landscapes, and characteristic works of his subsequently appeared in those of 1876 and 1877. Thus he very actively assisted in the manifestation of that form of art known under the name of Impressionism. After having been one of its initiators, he continued to take his share in the struggle by sending works to all the exhibitions until the last in 1886. By his assiduity he helped to

fix the character which these first exhibitions presented, and consequently his work shared in the general condemnation. The Impressionists had certain methods in common which appeared monstrous at the time; and in addition each one of them possessed certain characteristics which, when considered independently, only served to intensify the general feeling of repugnance which the view of their collective work had inspired. This was particularly true of Pissarro, whose work was differentiated from that of the others by a strongly marked individuality.

To define him by his characteristic feature, it may be said that he was the painter of rustic nature and rural life. He never sought for rare motives in nature, nor did he believe that the painter ought to search for remote and exceptional prospects. The places which went straight to his heart, in which he found the most intimate charm, were those of a familiar kind: the slope of a hill planted with fruit-trees, ploughland or harvest fields, grassy pastures, the village with its old houses and with its environment of garden plots. This rural side of nature appealed to him as strongly as to others those subjects of an exceptional character, which they selected with care and then set themselves to arrange and embellish. He had no wish to embellish anything. He kept to the faithful portrayal of scenes which, as they were the most common, had hitherto been despised and neglected. To him they seemed in nowise despicable; he believed that it was possible to find in them motives of true artistic worth.

At their first appearance, therefore, he found that his works offended against those canons of conventional taste which commanded the respect of the age. Until then the ordinary side of nature—the village life, the actual soil on which the peasant laboured—had never received much attention in art. Those who looked at Pissarro's pictures, therefore, judged them to be altogether vulgar. Art, in their opinion, ought to rise to loftier planes—it ought to soar above the common things of life; and to them Pissarro, who had eyes only for the homelier aspect of nature, appeared as boorish as one of his own peasants. Nowadays, when judgment has grown wise again, when it is understood that nothing in nature is in itself low or vulgar,



SYDENHAM ROAD

PISSARRO

this very rusticity which was once so despised has been singled out for praise. His work has pleased by virtue of his frankness in rendering nature as it really is, without attempting to force it into a conventional pattern. He has won admirers on account of the way in which he suggests the solitude of the country, the deep peace of the villages, the smell of the earth. The very fields, when painted by him in all their simplicity, have a soul, a strong and penetrating charm.

In 1883 he went to live at Eragny-Bazincourt in the department of the Oise. There all round him were the rural scenes that he delighted in, and there he painted some of his sincerest and strongest work. The country pleased him, and he bought a house, wishing to settle down there permanently. He lived there for some years, painting his rustic landscapes, and would have probably continued this way of life until the end had not a slight infirmity, brought on by age, necessitated a change of plan. An affection of the eye, without attacking his sight, made it impossible for him to continue to paint in the open air.

He was then sixty-six years old, an age when other men might have thought themselves entitled to rest after their labours. But age had robbed him neither of his ardour nor of his faculties. As he was unable, therefore, to continue any longer the kind of work in which he had been engaged all his life—the painting of fields—he began to apply himself to a new sphere, the painting of towns. In so doing, he found the means of carrying on his work in spite of the weakness of his eye. He worked no longer in the open, but indoors, painting urban scenes from the windows of houses. In 1896 he began to paint a series of pictures at Rouen—the quays, the bridges, the vessels loading and unloading their cargoes. Afterwards he painted, at Paris, the Avenue de l'Opéra from a window in the Hôtel du Louvre, and the Garden of the Tuileries from the window of a house in the Rue de Rivoli. He also painted from a house overlooking the Seine the Pont-Neuf, the quays, and the palace of the Louvre. Last of all, he painted the ports of Dieppe and Le Havre. Thus his views of towns form an unpremeditated appendage to his work. In painting them, he put to good use the methods which he had

previously employed, wherever they enabled him to obtain greater intensity of light and colour. A fundamental grey is always the keynote of his work, but the enveloping atmosphere always displays warmth of colour and intensity of light.

At seventy-three Pissarro was still in the full exercise of his powers, and had no thought of relinquishing his work. He was engaged in a new series of pictures of the Seine, when death suddenly overtook him. He died, after a month of suffering, on November 12, 1903.

Pissarro was of a kindly disposition and tranquil temper. He had gathered a great store of philosophy from his experience of life. The want and vexations which had accompanied the early struggles of the Impressionist movement had never disturbed his serenity of mind. He enjoyed the success and fortune which afterwards arrived, without however changing his habit of life in any particular, and without seeking after those honours, decorations, and rewards which the majority of artists desiderate. He left five children, four sons and a daughter. Lucien, the eldest son, has made a name as a draughtsman and engraver on wood; the second, who signs his works with the pseudonym Manzana, has devoted himself to landscape and decorative painting.

Pissarro, the painter of the countryside, did not ignore the men and women who live and labour on the soil. Peasants, working at their various tasks, enter largely into his pictures: 1874, *Femme gardant une vache*; 1878, *La Lessive*; 1881, *Le Berger*; 1886, *La cueillette des pommes*; 1892, *La Causette*; 1894, *La cueillette des pois à Eragny*. Besides his paintings in oil, he executed a number of drawings in body-colour; and while, in his landscapes, figures occur only incidentally, his body-colour drawings are composed almost exclusively of peasants, either singly or in groups. For a proper knowledge of Pissarro as a painter of rural life, it is necessary, therefore, to study his drawings in body-colour.

When at first he began to paint peasants, he was accused of imitating Millet. At this period Millet was scarcely understood; he was violently attacked for the naturalistic character of his work; and Pissarro, by the sole fact that he also had begun to



BERGÈRE

PISSARRO

paint peasants from life, appeared to be merely a servile imitator. But now, when it is possible to consider the work of the two artists from a distance, it is difficult to understand how Pissarro, even before the original character of his work was fully developed, should have been accused of imitation, and how his works should have appeared identical with those of his predecessor. Millet appeared at a time when classical and romantic forms occupied the field of art almost exclusively. Consequently he encountered the bitterest opposition. He had come to closer grips with nature than anybody had yet done, and that was enough to ensure the repudiation of his work. But Pissarro stands to Millet in the same relation in which Millet stood to the classicists and romanticists. His deviation from conventional methods was wholly different from that of Millet; all that Millet retained of the former tradition Pissarro rejected.

This comparison is not made for the purpose of depreciating one artist to the advantage of the other. All sincere art has its own justification and its own worth at the time when it makes its appearance, irrespectively of whatever form may succeed it. If we wish to mark the differences between the art of Millet and that of Pissarro, between their different modes of representing peasant life, it is simply in order to understand the character of each, and to exemplify the evolution of art in the nineteenth century, in its continuous advance towards a closer contact with nature. Millet, who began by painting nudes, so far conformed to the practice of the age, in his drawing of the human form, as to give it certain sculptural proportions. He invested his peasants with a kind of grandeur of attitude; he represented them in dignified poses, engaged in idealised occupations. These qualities Impressionism afterwards entirely ignored. Pissarro had shunned the Parisian *ateliers*, and had at once begun to paint directly from nature. He, in particular, portrayed men and women as he saw them, with a simplicity of method and a direct truth of observation greater than had been known before. His peasants, therefore, have none of that superimposed grandeur with which Millet, still in part under the influence of the spirit of his time, never failed to endow them. Pissarro aptly defined the quality which separated his art from that

of Millet's. Writing to me in March 1881 he said: "They are all throwing Millet at my head. But Millet was biblical! It is curious; but, for a Hebrew, I don't seem to have much of that quality in me."

Pissarro's peasants are real peasants. They are not derived from any preconceived theory. They are neither idealised nor degraded. They appear in the natural attitudes proper to the peasant, with the bodily movements, the expression of the face, the gestures, which their laborious life upon the land has given them. They are painted in the act of performing all their various labours and occupations. They present, with a certain artless charm, a sincere picture of life upon the land.

The Impressionists were essentially painters; they paid little attention to engraving. Pissarro is the only one who produced a considerable amount of engraved work. Lucien Pissarro has drawn up a catalogue of his father's etchings in which 104 works are described. His earlier productions include *Une rue à Montmartre* in 1865, and the *Portrait de Cézanne* in 1874; but it was not until 1879 that he began to study with the utmost assiduity all the various processes of etching. From that time his productions became numerous, and were characterised by a knowledge of technique and a breadth of form which had been lacking in his earlier efforts.

The important change in the character of his engraved work was due to the intervention of Degas. Degas had conceived the idea of a publication called *Le Jour et la Nuit*, in which he secured the collaboration of Pissarro, Bracquemond, Mlle. Cassatt, and Raffaelli. He was himself engaged in experimenting in the most subtle and complicated methods, with the object of producing novel effects, and the others were led to emulate his example. Pissarro, after long toil and continuous experiment, produced his contribution to *Le Jour et la Nuit*, now described in the catalogue of his works as *Paysage sous bois à l'Hermitage, près Pontoise*. It is a landscape seen through trees, whose trunks and branches occupy the whole of the foreground. It is a species of etching in which the work of the needle plays only a subordinate part.

But though *Le Jour et la Nuit* met with no success and its publication had to be abandoned, Degas' project had introduced Pissarro to a new process, which soon became very congenial to him. Rouen, a town for which he had a kind of predilection, suggested to him a number of subjects for his etchings. The etchings of Rouen, twenty-four in all, depict the ancient streets in all their decay; they convey a sense of forlorn solitude—they may even be said to suggest the sensation of dampness and mould. But the principal part of his engraved work is devoted to rural life. In his etchings the labourers in the fields are rendered with the same sincerity as in his oil-paintings and his body-colour drawings. There they stand, with their bodies deformed by toil, in the painful attitudes which prolonged strain has enforced upon them, yet somehow giving the suggestion of labour honestly and cheerfully accomplished.

Two large blocks are to be noted for their power and for the feeling of movement which they impart to a crowd: *Le Marché de la volaille*, and *Le Marché aux légumes à Pontoise*, executed in 1891. Pissarro could when he chose portray other types than that of the peasant; his *Portrait de Cézanne* in 1874 is full of life, and admirably renders his air of solitude and introspection. He also engraved his own portrait; he portrayed himself just as he was, without any added dignity—an old man in spectacles, with a long beard, full of years, older in appearance than he was in reality.

He also practised lithography, making some early essays about 1874, but not taking it up seriously until 1896; the forty examples which he produced after that date constitute practically the whole of his work in this branch of engraving. The subjects are similar to those of his etchings—views of Rouen, Paris, and rural subjects. In his lithographic work he displayed the same aptitude for experimenting in different methods, which is to be seen in all the processes that he made use of. The lithographs are obtained either by drawings made directly upon stone or plates of zinc, or by drawings made upon paper and then traced on stone. He has also made use of washes on stone for a series of lithographs of bathers. This method gives great delicacy to

the lithograph, but has the disadvantage of only permitting a very limited number of proofs to be pulled. He also drew directly on wood various subjects dealing with the work of labourers in the fields. His son Lucien has engraved these in his own characteristic manner, and has succeeded in preserving the rustic feeling which inspires them.

CHAPTER XIV

CLAUDE MONET

CLAUDE OSCAR MONET was born in Paris on the 14th of November 1840. His father was a merchant at Le Havre. It was at Le Havre, therefore, that he spent his youth and there that he first felt the impulse urging him towards art. The first painter that he knew was Boudin, older than himself by fifteen years. He gave Monet advice and acted as his guide in matters of art. The friendship which was to unite the two men for many years began in 1855. -Monet worked side by side with Boudin, and exhibited for the first time in his life at an exhibition at Rouen in 1856, in which Boudin also was represented. The picture was a landscape, painted in the valley of Rouelles, near Montivilliers.

Monet's artistic tendencies led to a disagreement with his parents. They wished to keep him with them in the business, and when his time came to serve in the army, they declared themselves ready to purchase his exemption from military service, which at that time was possible, but only on condition that he should abandon painting. Rather than consent to this condition, Monet preferred to serve his time in the army. Accordingly he joined a regiment in Algiers and stayed there nearly two years. He suffered considerably from the climate; his state of health compelled his parents to take the steps to secure his discharge. They then consented that he should give himself up entirely to painting, but they stipulated that he should enter the *atelier* of one of the famous painters in Paris and there pursue those regular studies which, in their opinion, formed an indispensable apprenticeship to art. Hence it was that in 1862 he became the pupil of Gleyre.

Monet hated work of the academic kind; he did not feel

himself in sympathy with Gleyre; he passed through the studio without deriving any profit from it and having almost ceased to frequent it, he left it at the end of a year. His natural preference led him towards landscape painting. It was now that a decisive event in his career took place. In 1863 he made the discovery of the work that had already been produced by Manet. In seeing the fourteen canvases which Manet was exhibiting at Martinet's in the Boulevard des Italiens, he was suddenly confronted with a luminous painting, in which bold, bright colours were laid side by side without the usual accompaniment of conventional shadows. He was fascinated from the very first by this fearless innovation. Until that day he had painted like the other daring young men of his time, in a scheme akin to that of Corot and Courbet; and his first attempts, compared with what he was to produce after the revelation of Manet's work, would to-day be considered sombre in tone.

Accordingly Monet promptly appropriated the new technique of bright tones, at the same time adapting it to landscape. At first, however, he did not paint landscapes exclusively; his early works include large figure pictures painted in the open air or in the studio, and not infrequently he introduced figures into his landscapes. Thus, in 1866, he painted a *Déjeuner sur l'herbe*, very different from that of Manet exhibited in the *Salon des refusés* in 1863, but nevertheless reminiscent of it; and again in 1868 a *Déjeuner dans un intérieur*, a group of large-sized figures round a table covered with dishes of various kinds. His most notable figure pictures, however, are unquestionably *Camille*, exhibited in the Salon of 1866, and *La Japonnaise*, a girl in Japanese costume, wearing an expansive red dress. After this date his preference for landscape became quite predominant, and he almost entirely abandoned figure painting.

Now that it is possible to consider his work in perspective, the force of the impulse that led him away from figure painting towards landscape may readily be recognised. It is obvious from a consideration of his early pictures in which figures are introduced, that his treatment of the faces and the expression was quite perfunctory, that in themselves they did not interest him, and that consequently,

in ceasing to paint them, he discarded no essential element of his art. It was, in fact, the costume that attracted him; he introduced it into his pictures in order to secure harmonies of colour and effects of light. In those magnificent pieces of painting, *Camille* and *La Japonnaise*, the important feature is the costume, not the face. In *Camille* the green and black stripes of the skirt produce a delightful combination of colour; and in *La Japonnaise* the brilliant red of the dress, with its embroidery in relief, and the parti-coloured fans on the floor, constitute the real motive of the picture.

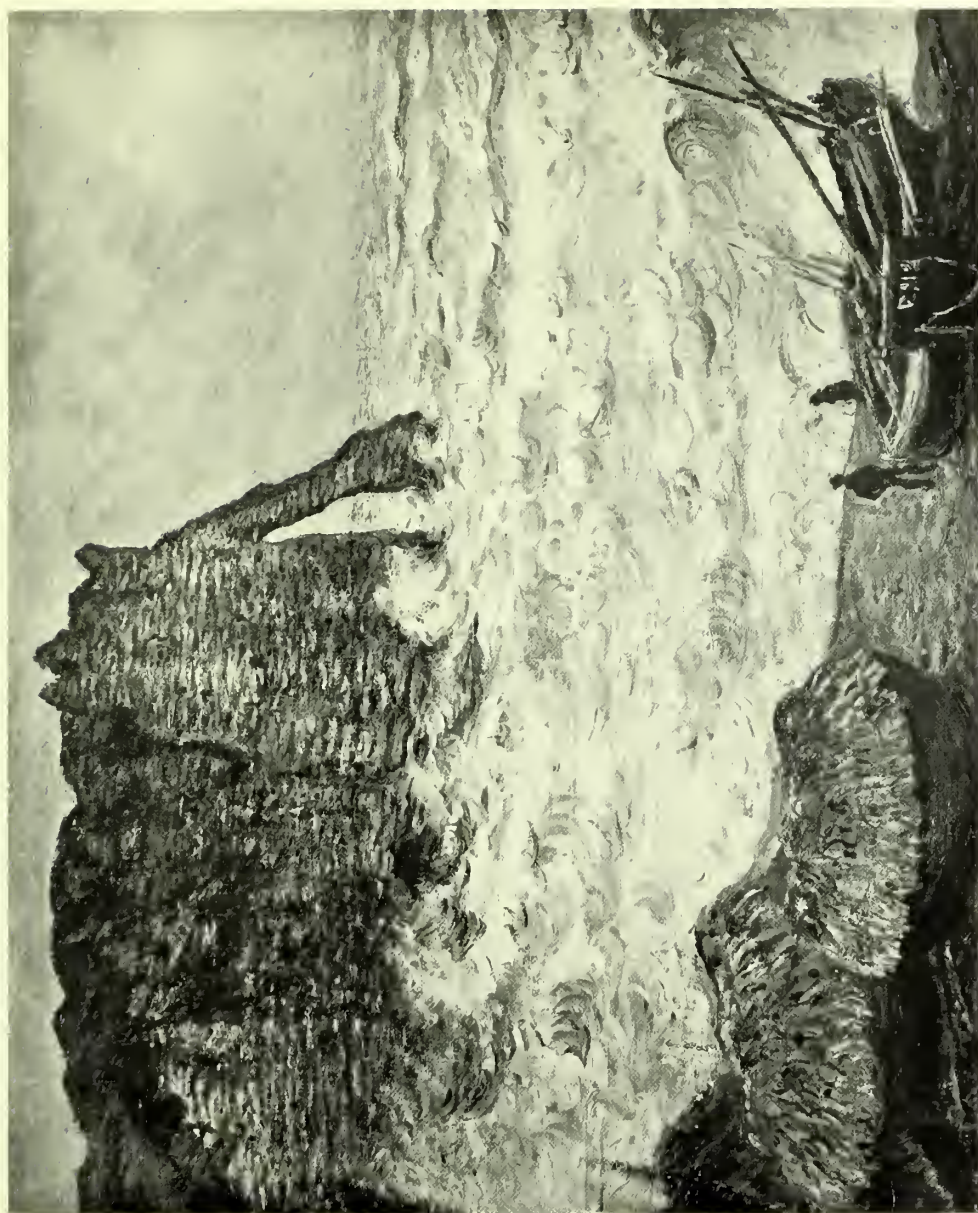
Monet therefore abandoned figure painting, which had been only an incidental phase in his early work, and devoted himself wholly to landscape. He made it his rule to paint his landscapes directly in the open air. Whatever their dimensions, he completed them with the scene which he wished to represent immediately before his eyes. This practice led to one fruitful result, which is to be found afterwards in the works of other painters, but in none with such striking emphasis as in those of Monet. In every scene of nature, it led him to seize just that particular aspect, that fugitive notation of light or of colour, under which he saw nature at the moment when he was painting it. His landscapes, therefore, do not represent nature as wearing an unchanging mask, with rigid and permanent features; the framework, the skeleton, so to speak, of the scene which he wished to portray is delineated on his canvas simply for the purpose of investing it with that fleeting charm, that particular envelopment of atmosphere, which he seized and noted as an ephemeral effect in the brief moment of its duration.

For example, he begins to paint a landscape in the morning, at sunrise, when the earth is covered with mist; he will note on the canvas the reflected light that the rising sun throws over the landscape and the mist which enshrouds it. And, since he only paints any effect just so long as it actually exists before his eyes, if he wishes to record the effect of the rising sun and the early mist, he will be able to work at his picture only for a brief space of time in the morning. He will have to abandon it as soon as the sun has risen above the horizon and the mist has dispersed; he will have

to return to it at some subsequent period, when the momentary effect, which he wished to seize, occurs again. For him, therefore, the aspect of a landscape has no continuous duration, its colour no permanence. The appearance of nature changes with the change of the seasons, of the days, of the hours of the day, of the conditions of temperature and light. Under these circumstances, Monet became able to fix on the canvas those fleeting appearances which had escaped the older landscape painters working in the studio. He pursued so closely the varied effects and changes which take place in the open air, that he was able to communicate the very sensations which they evoke. His sunshine warms; his snow makes us shiver.

Thus he succeeded in disengaging from the scene before him all manner of subtle effects—pure impressions. It was therefore quite natural that one day he should give to one of his canvases in which the sun is seen through mist over the sea, the title, *Impression: soleil levant*. And it was also quite natural that, when this picture was seen, the word Impression, in its transformed and extended sense, should have been found the fitting designation for his art. It was therefore the characteristics of Monet's work which gave birth to the names Impressionist and Impressionism. He is the true founder of Impressionism. In him Impressionism found its most complete formula. Monet advanced without ever deviating from the path upon which he originally entered. In all places he painted in the open air; he proceeded uninterruptedly to put into his canvases ever brighter colours and more sparkling light.

He left Paris at an early period, and went to live at Argenteuil. There he remained for several years, painting the Seine and its banks, and also the flowers and clumps of bushes in his garden. Driven from Argenteuil by the German occupation at the time of the siege, he sought refuge in Holland. There he painted views of the canals. At this time he became acquainted with Japanese colour-prints, particularly those of Hiroshige, which compelled his admiration. Under the influence of their vibrant colour, his palette became still brighter. In certain of his pictures, especially in some of those executed in Holland, the use of vivid tones laid boldly



FALAISE À ÉTRETAT

CLAUDE MONET

side by side, indicates his study of Japanese methods. He paid another visit to Holland, at a later period, and painted tulips in flower at Haarlem. From Holland he passed to England, early in 1871. In London he painted views of the Thames and the parks. On his return to France after the war and the Commune, he again took up his residence at Argenteuil, and once more began to paint the banks of the Seine. He also painted at Paris, in 1877 and 1878, the thickets in the Parc Monceau and the Gare Saint-Lazare, with its engines wreathed in clouds of steam.

He frequently returned to Le Havre where he had spent his youth, and to the adjacent coast where he had first begun to paint. Over and over again he painted views of Le Havre, Sainte-Adresse, Honfleur, and the cliffs of Normandy. In 1864, 1866, 1867, he worked in Le Havre and the neighbourhood. There he met Boudin again and also spent some time in company with Courbet, who was at Trouville painting what he called "sea-landscapes." He returned to the same places in 1873, 1874, and 1882. In 1885 he was at Étretat. There he painted the cliffs with their escarpments and sloping hollows, and the sea in every variety of mood. He was in truth the painter of water. He introduced into his pictures the waters of the Channel and the Mediterranean, the Seine and Thames, the canals of Holland and the ponds in his gardens.

He always lived on the banks of the Seine, in order to be near the water. In 1878 he left Argenteuil, and went lower down the river to Vétheuil. There he painted the Seine and the surrounding country as he had done at Argenteuil. There also, in the exceptionally severe winter of 1879-1880, he painted the ice which covered the river; some of his most striking canvases are those showing the break-up of the ice after the thaw.

In 1884 he went to the Mediterranean coast for the first time, and spent several months at Bordighera. Hitherto he had been familiar only with the hazy atmosphere round Paris and on the coast of the Channel, but after diligent efforts he rendered admirably the transparent sky, the azure sea, and brightly coloured soil of the south.

In 1886 he was at Belle-Isle. There he executed one of the

most powerful of his series of pictures—that which has for its subject the dark rocks and vast cliffs, rugged and worn with the action of the surf.

In 1886 he left Vétheuil, and went still lower down the river into the valley of the Seine. He took up what proved to be his permanent abode at Giverny, near Vernon. His house is situated on the banks of the Epte, whose meadows, thick with poplars, march with those of the Seine. He takes his subjects from the country round Giverny, as previously he had painted the neighbourhood of Argenteuil and Vétheuil.

He returned to the shores of the Mediterranean in the winter of 1884, staying this time at Antibes. There, thanks to the experience that he had learnt at Bordighera, he painted landscapes of great transparency, flooded with light.

In 1889 he went to paint at Vervit in La Creuse. In 1895 he visited Norway, at the end of the winter, when the ground was still covered with snow. He brought back several pictures executed in the neighbourhood of Christiana.

With the continuous development of his originality, Monet's art entered into a new phase. For a long time, like his predecessors in landscape painting, Monet had varied the subject in each picture; each one of his canvases had been a particular representation of a particular scene. But, since every time he painted from nature his real motive was the impression, the fugitive aspect, he gradually came to repeat the same subject several times, without changing his point of view, and yet every time producing an entirely different picture. The basis of the scene, the structural lines of the landscape, were only a kind of framework on which to superimpose a variety of aspects and impressions—grey weather or burning sun, morning, noontide and evening effects—which became in themselves the essential motive of the picture. He began to expand and to systematise this practice of painting the same subject several times, changing nothing but the transitory effects. Here he was to find the logical conclusion of the methods of Impressionism. His art reached the full measure of its expansion in the reproduction of selected subjects in *series* of ten, twelve, or fifteen canvases.

Monet began his systematic painting of series with *Les Meules* in 1890-91. He took up his position in front of the hayricks in the middle of a field, and proceeded to paint them a great number of times, without modifying the fundamental lines of the subject, and yet each time obtaining a different picture. In effect, he transfixed on each canvas one of the several varieties of colour, one of the several modifications of aspect, which are produced by the changes in the atmosphere and the differences in the seasons and the hours of the day. Thus the hayricks in themselves have no value as a motive, they only become the motive when they have been clothed with those transient effects which they derive from external causes. The series has received the generic name of Hayricks, but if it is sought to particularise each picture by some distinctive title, they ought to be called: hayricks in the morning, hayricks in the evening, hayricks in grey weather, hayricks in full sunlight, hayricks in snow, etc.

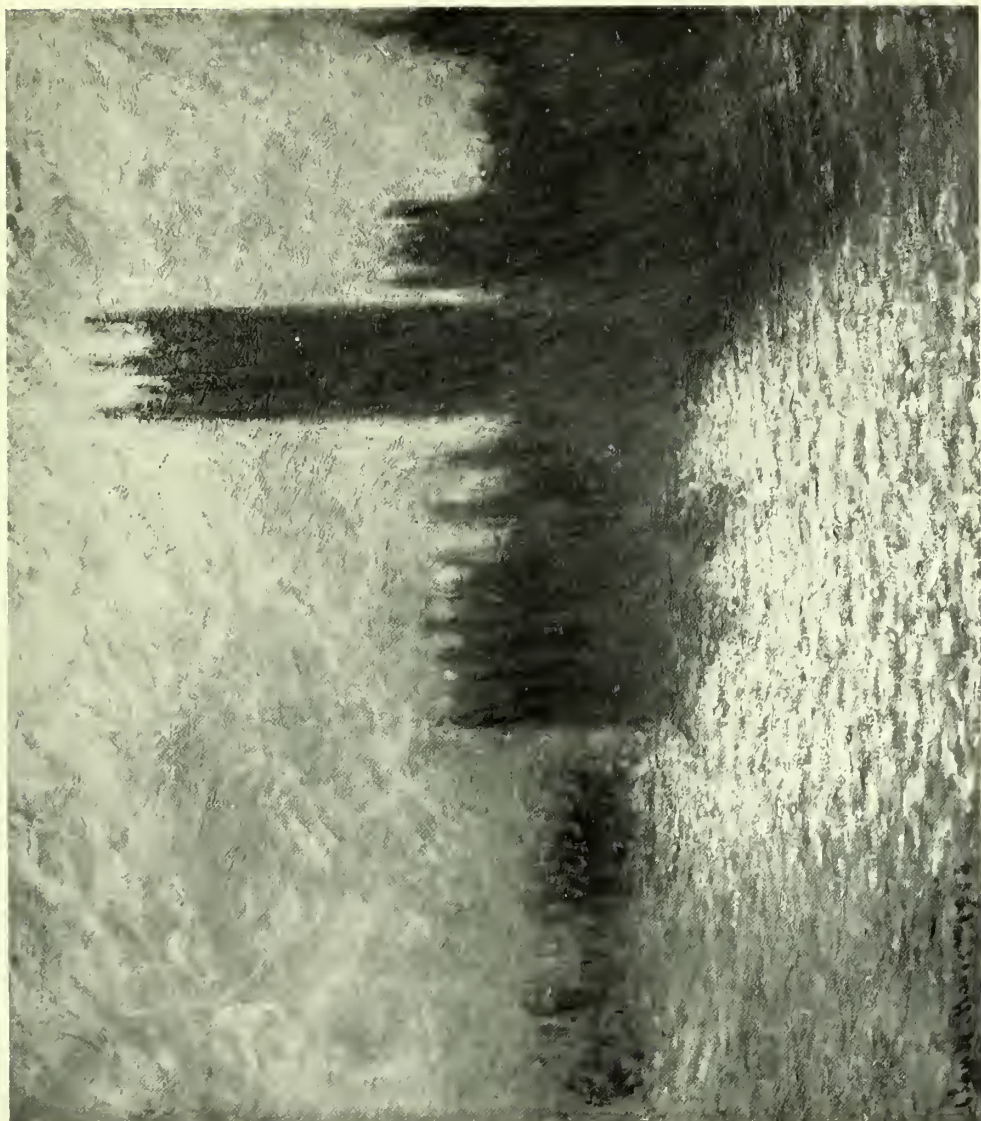
The façade of Rouen Cathedral, with its towers, provided Monet with his second series. Taking up his station at a window of a house opposite the cathedral, he spent a long time in painting it. Like the hayricks, it offered him a theme which allowed him to reproduce all those multitudinous effects which play upon the same object when seen under different conditions. It appeared to him involved in reflected lights, ranging from dull greys to warm sunlight, all of which he rendered in their copious variety. In order to paint under these conditions, Monet was obliged to work at several canvases simultaneously, passing from one to the other, leaving them and returning to them according as the particular effect which he wished to seize disappeared and reappeared with the variations of the atmosphere.

The first consideration which these completed series suggested, whether *Les Meules* or *La Cathédrale*, was that Monet had in a way simplified his task by indefinitely repeating the same subject and that, after two or three essays, he must have succeeded in suppressing the difficulties in rendering it. It was thought, therefore, that his object in executing his series was to facilitate his task, to obtain the greatest possible number of pictures with the least amount of effort. In fact, the reverse was the case.

After he began to paint in series, he really produced fewer canvases than before, in spite of additional labour. He found that to paint different scenes, once for all, was an easier thing than to execute numerous repetitions of the same scene viewed under different aspects. To seize, in passing, the variations in aspect which the same scene assumes at different moments, and to fix them on the canvas with precision, is an extremely delicate operation, demanding special faculties and a vision of a quite exceptional order. Painting of this kind necessitates the pursuit of what are in effect abstractions. It is necessary to be able to disengage the fugitive motive from the unchanging groundwork and to do it with rapidity, for the different effects to be seized overlap one another, and if the eye does not arrest them as they pass, they flow into one another. I have heard Monet say that the labour of painting Rouen Cathedral under the varied effects of light demanded such intense application of mind that he became utterly exhausted. He ended by losing a clear perception of things. He was obliged to stop and to remain for a long time without looking at his canvases, because he was no longer able to judge of their value.

Monet's series include very varied motives. After *Les Meules* and *La Cathédrale* he painted *Les Peupliers*. While walking among the meadows at Giverny, he saw a long and sinuous line of poplars, which, when seen from certain points of view, silhouetted themselves against one another. He proceeded to paint them. He discovered that the arrangement which the Giverny poplars gave him was analogous to one which Hiroshige had previously met with in Japan—the line of cedars which he has reproduced in one of his “Fifty-four Views of Tokaïdo.” Monet must have been struck by the analogy between the Giverny poplars and the cedars of Hiroshige—a curious case of the work of one great artist influencing another through a suggestion of nature.

He also painted a series of *Une Matinée sur la Seine*: an arm of the river shrouded in mist and bordered with large, bushy trees, reflected in the calm water. This was followed by the *Nymphéas* series. At the end of his garden at Giverny, at the edge of the



THE HOUSES OF PARLIAMENT, LONDON

CLAUDE MONET



meadows, Monet had made a pond, which he had sown with water-lilies. The flowers and their leaves, bosomed on the water, provided him with a new motive, which was completed by the trees bordering the pond and the little bridge which spanned it. Following upon this, he made a brief visit to Vétheuil, where he had so long lived and painted, in order to execute another of his series. He took up a position in front of the village, on the opposite bank of the Seine. The water of the river occupies the foreground of these pictures, then the village with its church rises above the bank, which forms the bounding line of the horizon.

In two following series, *Vues de la Tamise* and *Effets d'eau* (the latter painted from the pond in his garden at Giverny), the characteristics of his individuality are carried to the extreme point of their development. Hitherto in his pictures the impression, the fugitive effect, the ephemeral aspect had formed primarily the envelope, the investiture, of an underlying scene, which had a real existence as a fundamental part of the whole. But in these two new series the ephemeral appearances existed in and for themselves, while the unchanging framework of the actual scene was in a measure sacrificed and relegated to the degree of an accessory. The Thames interested him principally by its random reflections, the evanescent coloration of water and atmosphere. The luminous effects of the clouds, of the smoke-coloured fog, of the morning or twilight mists, became the *raison d'être* of the pictures and formed the centre of interest.

These views of the Thames, which may be called atmospheric, were executed during different visits to London, from 1901 to 1904. Some kind of framework, however, was necessary upon which the colour-scheme could be imposed; accordingly Waterloo Bridge formed the motive of one series, and the bridge at Charing Cross that of another—both seen from the Savoy Hotel, which dominates the Thames from the Strand. A third motive was provided by the Houses of Parliament with their towers, seen from St. Thomas's Hospital on the opposite bank of the river. In that series which had for its subject the pond in his garden, the water in itself has only a secondary importance, the interest is centred

in the flashes of light which play upon its surface. The principal effect is produced by reflected objects with their wavering outlines, which give a suggestion of movement and agitation.

Monet, with his regular habits of working in the open air, was as alert and active at sixty-eight as ever he had been, and ready to undertake new enterprises. Once more, making one of those characteristically sudden resolutions, he left Normandy for the South. This time he went to Venice. He arrived at the end of the summer of 1908, and stayed there all the autumn.

There he painted three series. The first, which may be called the summer series, has for its motive the Grand Canal, the church of La Salute, and the houses with their coloured posts in the background. A second series was painted from the church of St. George and the Customs House opposite the town, and shows part of the Square of St. Mark and the Ducal Palace. Finally, a third series, painted in a boat on the Grand Canal, deals with certain of the palaces which border the canal. The later pictures, executed in the autumn, gave Monet scope once again to turn to account his unique qualities as an impressionist painter. Like the views of the Thames at London, they may be called "atmospheric"; the play of atmosphere is the most important interest in the picture. Venice in the autumn appears in a kind of pearl grey; the southern light is softened by the humidity which rises from the sea and from the surrounding marsh lands. Tintoretto was the first to note this peculiar grey of Venice; Monet perceived it in his turn, and gave it admirable rendering on his canvas.

In these last series of the Thames at London, of the pond at Giverny, and of Venice, Impressionism found the extreme reach of its attainment. Painting which has arrived at this degree of fluidity in some measure approaches music, executing variations upon a theme of colour analogous to those of sound. Monet thus reached that last degree of abstraction and imagination allied with reality, of which the art of landscape is capable.

In describing Monet's evolution as a painter, and in relating the order in which his work was produced, all the important features in his biography have been touched upon. His life was

centred in his art. Besides his changes of residence and his travels in search of fresh scenes to paint, the interesting events in connection with his career are the exhibitions in which his struggle for recognition was fought out. He first submitted his work to the Salon in 1865, when the two seascapes which he had sent were accepted. This was the year in which Manet made so great a sensation with his *Olympia*. He was completely ignorant of the existence of Monet, who was eight years younger than himself and as yet quite unknown. He discovered the two seascapes in the Salon, and, noticing that they were signed with a name almost identical with his own, he thought that Monet had been guilty of a kind of plagiarism. At first he was somewhat annoyed, and asked irritably of those who were with him, "Who is this Monet? He appears to have appropriated my name with a view to benefiting by all the stir that's being made about me." When Monet heard of this he was very careful always to couple his christian name, Claude, with his surname, in order to prevent confusion with his quasi-namesake.

In 1866 he was represented in the Salon by *Camille* and a forest scene at Barbizon. His work was rejected at the Salon of 1867, accepted at that of 1868, again rejected in 1869 and 1870. This uncertainty of being accepted at the Salon becoming greater as his originality developed and ending at last in the certainty of being rejected, led him to take the initiative in holding independent exhibitions. Together with his friends he availed himself freely of this absence of restrictions, and by the cumulative effect of their work, as that of a group, they were able to attract the attention of the public. Thus to the first four exhibitions of the Impressionists, those of 1874, 1876, 1877, and 1879, he sent a large number of works, which brought him prominently into view; but at the same time his work was condemned and despised.

In their effort to make themselves known, the Impressionists had raised up the world against them. The few partisans who endeavoured to defend them, the three or four dealers who had the temerity to offer their works, were like men crying in the wilderness. They were unable to get a hearing. Impressionist pictures became unsaleable. These were years of distress and misery—the

heroic age of Impressionism. Monet shared the common fate. He experienced the most acute financial embarrassment. He was obliged to reduce the price of his pictures to a hundred francs, and it was only with great difficulty that he was able to sell enough to keep himself from absolute ruin.

The sale which took place after Daubigny's death showed the contempt in which Monet's work was held. In 1873 Daubigny bought one of Monet's views of Holland, *Canal à Saardam*, from M. Durand-Ruel for 500 francs. At that time, before the famous exhibitions of 1874, 1876, and 1877, which prejudiced public opinion against the Impressionists, M. Durand-Ruel succeeded, up to a certain point, in finding purchasers for their works. Daubigny died in 1878, and the sale of his effects was announced to take place in May of that year. The *Canal à Saardam* appeared to me to be one of the finest things that Monet had done, and I determined to bid for it. The sale was held, but there was no trace of the picture. I supposed that Daubigny's heirs, appreciating its worth, did not wish to part with it. Happening to visit the Hôtel Drouot a fortnight later, I came across a room full of unfinished sketches, old canvases, some of them barely rubbed over with colour, others covered with dirt, together with a pile of easels, palettes, brushes, lying on the floor—in short, all the paraphernalia of a studio; and there all by itself was Claude Monet's *Canal à Saardam*. I turned it over on its back. There was no name on the label. I made inquiries, and found that I had stumbled across the scourings of Daubigny's studio, which were being offered anonymously as things of which the ownership was better concealed. It was among these that Daubigny's heirs had put Monet's picture, because in their opinion it would have disgraced the official sale of his effects. I obtained it for eighty francs. When in 1894 circumstances led me to sell my collection, M. Durand-Ruel secured the *Canal à Saardam* for the sum of 5500 francs. He resold it to M. Decap, who, when he was putting a part of his collection up to auction in 1901, withdrew it at 30,000 francs. If the picture does not find a resting-place in one of the public galleries, it will be interesting to see to what price it will rise in future sales.



WATERLOO BRIDGE

CLAUDE MONET

Monet's sudden leap into public favour dates from the exhibition of fifty-six of his works in 1881 in the Boulevard de la Madeleine. It was visited by large numbers of people, who came this time not to laugh but to admire. With the lapse of years a new generation had arisen who had become familiar with Monet's work. It no longer inspired them with that sensation of astonishment and disgust which the previous generation, who had been taken un-awares as it were, had experienced. In 1889, twenty-eight years after Monet's first Salon and fifteen after the first Impressionist exhibition, the change which had taken place in his favour received a striking recognition. In that year he held an exhibition, in conjunction with Rodin, in which 145 canvases, selected from the whole of his work, were on view. It was a decisive test. A glance at the catalogue containing the names of the persons who had lent pictures, served to show how numerous were the collectors who possessed his works. The criticisms in the press proved that the younger writers had now learned to appreciate the new art. Many of the visitors were converted, and even those who remained hostile were more or less impressed, and had to confess that the works which they saw there revealed considerable power. This exhibition had an almost impressive character, and made it clear how time had worked in Monet's favour. It definitely marked the close of the period of struggle and the beginning of the period of success.

Monet was a Parisian who forsook Paris. He was always indifferent to social success, and to the thirst for fame and notoriety which forms one of the elements of Parisian life. Working under the open sky, following his art in the solitude of fields and cliffs and by the side of placid waters, he conceived a disgust for the innumerable petty cares of town life. His visits to Paris became more and more infrequent. Finally he abandoned them altogether, except when urgent business compelled him to make a brief stay there. From 1866 he resided successively at Argenteuil, Vétheuil, and Giverny, thus removing farther and farther away from Paris; he made it his practice to live in the midst of nature, with the open sky and the enveloping light always over and around him. At Giverny he has indulged himself with the luxury of a garden full of flowers, which glow with a variety of different colours

according to the different seasons. His artist's eye finds delight in the pageant of colour. In this respect he resembles Whistler, who covered the walls and panelling of his house with harmonious colours agreeable to the eye; only with this difference that, whereas Whistler, the townsman, applied the decoration to the interior of his house, Monet, the man of the open air, displays the colour in his garden.

Monet's force of character enabled him to support times of trial and poverty with fortitude. Success, when it arrived, did not disturb his equanimity. He never took advantage of it to endeavour to obtain those honours which so many artists run after, and in particular, he refused to allow himself to be decorated with the Légion d'honneur. He was always a generous friend to his fellow Impressionists. Nobody extolled Degas, Pissarro, Cézanne, Renoir, and Sisley more warmly than he. He never ceased to express his great admiration for Manet, or to acknowledge his indebtedness to him at the beginning of his career. He took the initiative in raising the subscription, in 1890, by means of which Manet's *Olympia* was secured for the Luxembourg. For more than a year, until the undertaking was carried to a successful issue, he devoted time and labour to taking the necessary steps, first in collecting the sum of 20,000 francs, and then in securing the acceptance of the picture by the authorities. When in the "affaire Dreyfus," Zola came forward to defend the accused, Monet from the very first was one of those who publicly gave him their support, although at a time when such action roused the fury of the whole country. Neither before nor afterwards did he ever interfere in public affairs, but in this instance, believing it to be every man's duty to take a part in the combat, he unhesitatingly ranged himself on the side which seemed to him to be that of justice and truth.

CHAPTER XV

SISLEY

ALFRED SISLEY was born in Paris on October 30, 1839, of English parentage. His father was a merchant, established in Paris, with a business connection in South America. He was a wealthy man, and gave his children, two sons and two daughters, a good education. When his son Alfred reached the age of eighteen, he sent him to England to perfect his knowledge of English and to receive a commercial training. The young man, however, showed no inclination for business. On his return to Paris, being strongly attracted towards painting, he succeeded in entering Gleyre's studio. It was there, in 1862, that he met Claude Monet, Bazille and Renoir, and entered into a close friendship with them.

He had not originally intended to make painting his profession. His position at first was simply that of a man of independent means, who takes up painting merely as an agreeable accomplishment. His friends, Claude Monet and Renoir, from the outset painted pictures in order to gain their livelihood; compared with them, Sisley was late in beginning to produce work. He exhibited at the Salon for the first time in 1866; again in 1868 he showed some landscapes conceived and executed, as those of nearly all the younger emancipated artists of the time, in the tonality of Corot or of Courbet. In these early years he produced very few works.

In 1870, during the war, his father fell ill; a business crisis involved him in heavy losses which led to his ruin, and shortly afterwards to his death. Alfred Sisley, who until this time had been brought up as the son of a wealthy family, suddenly found himself with no other resources than those which he could procure by his art. After 1870, therefore, he gave himself up entirely to

painting; henceforth he had to depend upon it for the means of existence of himself and his family, for he was married and had children. At this time his friend Claude Monet, under the initial influence of Manet, had adopted and developed the system of painting in bright tones, and had applied it to landscape, working always directly from nature. Sisley himself appropriated this technique; he painted in the open air, employing a bright scale of colour. Herein is an instance of the way in which artists sensitive to new impressions react upon one another in their formative period—Manet influencing Monet, and Monet in turn influencing Sisley. But it is necessary to repeat that it was not a case of mechanical or servile imitation, but of the interchange among men of profoundly independent temperament, who were seeking a means of expression, of an initial formula, which never involved any surrender of individuality of character. Indeed, if Claude Monet and Sisley may to some extent be separated from the rest of the Impressionist group, if they have certain points in common which they do not share with the others, each nevertheless preserved his own personality intact—each has his own quality of colour, his own way of seeing and feeling.

Of Sisley it may be said that his characteristic feature was his power of expressing the smiling mood of nature. There is a seductive charm in his work. In the feeling which pervades it, it approaches that of Corot. Sisley was sensitive to the enchantment of nature. He was diligent in seeking, preferably in landscape, those kindly and intimate motives most in accord with the sensations which he felt and wished to express. Hence he is the landscapist among the Impressionists most preferred by those of sensitive perceptions who, in works of art, look for an emotion corresponding with their own temperament. He painted especially rivers with their transparent waters and leafy banks, the country gay with spring flowers or bathed in summer sunshine. His work, moreover, is very various; it embraces views of towns and villages, and again snow effects, in which he showed great mastery. He exhibited at the Salon for the last time in 1870, and then with the Impressionists in 1874, 1876, and 1877. His originality was principally shown in a novel and unexpected coloration, which was



LA SEINE À BOUGIVAL

SISLEY



generally condemned. He was accused of painting in an artificial lilac-coloured tone. Nowadays everybody is accustomed to see landscape painters employing the boldest tones in their rendering of effects of light; Sisley's colour scheme, therefore, seems absolutely calm and perfectly correct. But when it was first seen it was judged to be false. At that time the public was not even yet reconciled to the still greyer tonality of Corot, of Courbet, and of Jongkind. Sisley's works, which, together with those of his friends the Impressionists, displayed the variation of colour which the play of light and the change of seasons, of days and of hours of the day, give to natural scenes, proved disconcerting to those who looked at his pictures. In particular, he rendered effects of bright sunlight by means of a rose-tinted lilac hue; to-day this effect appears exceedingly felicitous, suggesting just the sensation of gladness and delicacy which he wished to express, but at its first appearance it seemed altogether an anomaly. Hence the unfortunate Sisley was subjected to all manner of bitter attacks and insult before he was to see the delicate charm of his painting understood and appreciated.

Now that his other resources had failed, it became necessary for Sisley to support himself entirely by his painting. He found the task almost impossible. He and his friends conceived the idea of holding public sales in order to dispose of their pictures. Two sales by auction at the Hôtel Drouot were organised, the first on March 24, 1875, the second on May 28, 1877. To the first Sisley contributed twenty-one canvases, which together realised only 2455 francs, an average of a little more than 100 francs each. Two of them, it is true, of large dimensions, reached the price of 200 francs; and one, *Barrage de la Tamise, à Hampton Court*, touched the extraordinarily high figure of 300 francs. At the same sale Claude Monet had offered twenty pictures, which averaged from two to three hundred francs each. At the sale of 1877, eleven canvases by Sisley produced only the meagre total of 1387 francs.

These sales were in reality disastrous. As Sisley parted with his best pictures for barely 100 francs apiece, out of which the expenses of the sale had to be deducted, they scarcely helped

to alleviate his distress. Moreover, at the sale of 1877, following upon the Impressionist exhibition of the same year, which had excited general disgust, the public greeted the pictures which were put up to auction with shouts of laughter and groans of contempt; the painters, therefore, deemed it useless to hold any further sales, seeing that in so doing they only exposed themselves to public humiliation for the sake of a purely negligible profit. Sisley was compelled to eke out a living from the small sums which he obtained by selling his pictures to his friends. In these years when their works were absolutely unappreciated, all the Impressionists passed through a period of distress; but Sisley was the most unfortunate; he suffered more acutely than they all. Cézanne lived on an allowance from his father. Monet and Pissarro, who were first in the field, had had time to form a certain connection, and although it was very small, yet, during these lean years, the price of their pictures never fell below 100 francs. Sisley was the last of the Impressionists; he arrived at a time when it was no longer possible to establish a special *clientèle*; consequently he found himself so destitute that he was reduced to give away his small canvases for twenty-five or thirty francs. These prices were lower than those that Pissarro and Cézanne ever knew; in no case did their pictures realise less than forty francs.

When Sisley's fortunes were at their lowest ebb, among the few people who lent him assistance was a certain restaurant proprietor called Murer. Thrown upon his own resources when quite young, he had become apprentice to a pastry-cook. Later on he acquired a business of his own. He kept a confectioner's shop in the Boulevard Voltaire, to which he had added a restaurant. He regarded his business, however, merely as an unpleasant necessity, and hoped eventually to be quit of it. His tastes were all for literature and art; in fact, afterwards, when he had retired and was in easy circumstances, he both wrote novels and painted pictures. While he was still a restaurant proprietor, he had come to know the Impressionists through Guillaumin, the friend of his early days, when both lived at Moulins, his native town. When the years of distress came upon the Impressionists, and the ques-



THE SERPENTINE, LONDON

SISLEY

tion of how to live became a pressing problem, Murer on certain days provided them with free meals at his restaurant. Sisley and Renoir were the two who availed themselves most readily of this accommodation. When the number of lunches and dinners reached a certain limit, he took a picture in payment. He bought a certain number of others in addition, at the current rate; the prices appear exceedingly low to-day, but nobody at that time, with the exception of a few friends, was willing to pay them. Thus Murer was one of the first to recognise the merit of the Impressionists and to form a collection of their works; he was also one of those who helped them to live in this time of their greatest distress, while they were waiting for the advent of better days.

Sisley's letters reveal his state of mind during this period of general hostility and prolonged poverty. The limit of his ambition was simply to find the means of obtaining 100 francs for his pictures; this was the utmost they had fetched when put up to auction, and even this figure was now unattainable. In one of his letters to me in 1878 he wrote as follows: "Among your friends in Saintonge could you not find a man of intelligence, who would have enough confidence in your artistic judgment for you to persuade him that he would not be doing a bad stroke of business in laying out some money in the purchase of pictures by a painter who is on the point of arriving. If you know of such a man, you might make the following proposition to him on my behalf: 500 francs a month, for six months, for thirty canvases. . . . It is important for me not to let the summer pass away without doing any serious work, without pre-occupations, in order that I may turn out good stuff, for I am sure that the result would justify the outlay. At the present moment a very little would suffice to give me a helping hand." It is to Sisley's praise that, even in his worst distress, he never contemplated abandoning the course upon which he had set out, or attempting to win the favour of the public by making the least concessions to it. He persisted in adhering to his own individual manner, although it condemned him to poverty. It was the very manifestation of his personality; it corresponded with

what his own judgment bade him recognise as right, and he held to it consistently, whatever the cost.

Sisley always lived in the neighbourhood of Paris—before the war at Louveciennes and Bougival, afterwards, until 1875, at Voisins and Marly. To these years belong the pictures which he painted of the Seine at Port Marly or in the immediate vicinity, and the landscapes of which the orchard-covered slopes of Louveciennes formed the subject. From 1875 to 1879 he lived at Sèvres. There he painted views of the Seine and its banks near Meudon and Saint-Cloud. In 1879 he took a house near Moret, and then at Moret itself, where he lived until his death. Moret and the banks of the Loing furnished him with an infinite variety of subjects. Everybody who is familiar with Sisley's work knows Moret with its bridge, its church, its mills, and the houses on the riverside.

In 1874 M. Faure, the baritone at the Opera, took him to England. He brought back with him views of the Thames at Hampton Court. In 1894 he painted in Normandy, round about Rouen. In 1897 he stayed from May to October at Longlang and Pennart, on the Welsh coast, near to Swansea and Cardiff. There he painted the cliffs and the sea. Sisley, who spoke English fluently, had special facilities for working in England, but he very rarely took advantage of them. He was essentially French in his manners, tastes, and ideas; in England he always felt himself to be in a foreign country. Nevertheless he remained an English subject by the fact of his parentage. In 1895 he wished to become a naturalised Frenchman; he took the necessary steps, but as he was unable to produce certain family documents which were demanded, the matter fell through, and he retained his English nationality until his death. He died of cancer at Moret on January 29, 1899.

Sisley did not live to see any real change of fortune take place in his favour. Until his last day he remained in straitened circumstances, although at the end his prospects improved, and he sold his pictures more readily. Moreover, a certain satisfaction came to him from another quarter. In 1879 he entertained the idea of again exhibiting at the official Salon, but almost immedi-



LES MOULINS DE MORET

SISLEY

ately abandoned it. In 1890, however, the *Société nationale des Beaux-Arts* was formed, seceding from the *Société des Artistes Français*, which continued to hold the official Salons. The new society inaugurated an exhibition of its own, a kind of second Salon, in the Champ-de-Mars, and extended a warm welcome to Sisley. He exhibited there in 1894, 1895, 1896, 1897, each time showing seven or eight canvases. It was a substantial advantage for him thus to appear in prominent exhibitions which attracted the general public; it gave his work a kind of relative sanction.

Finally, by a change as sudden as it was profound, the homage which had been denied to Sisley in his lifetime was rendered to him after his death. It is well known that nothing conduces so much to the appreciation of an artist's works as his death. There is the story of Teniers, who, being unable to dispose of the great number of pictures which he had produced, spread abroad the report of his death, and at once buyers began to dispute for the possession of them. What is said to have happened at the fictitious decease of Teniers, actually took place on the death of Sisley. Three months afterwards twenty-seven of the pictures which he had left were sold for the benefit of his two children. Dealers and connoisseurs competed with one another to obtain them. The prices were very different from those of the former sales in 1875 and 1877, when few of the pictures exceeded the average of 100 francs. The twenty-seven canvases realised a total of 112,320 francs.

Sisley's works now stood high in the public favour. They offer an example of the remarkable revolution which the advent of a new generation, having no knowledge of the mind of the generation preceding it, may bring about. So long as the champions of the Impressionists in general, and of Sisley in particular, in those days of absolute public indifference, had remained alone and in isolation, they had been like men crying in the wilderness; but when, in altered circumstances, new adherents now began to sound their praises, they found the public ready to listen to them and to follow them. New dealers and new partisans sprang up; two young men in particular, the brothers Joseph and Gaston Bernheim, who were in sympathy with the forward movement in art, were successful in their advocacy of Sisley's works. They bought up

Sisley's paintings from owners who had previously acquired them at low prices, and those pictures which hitherto had remained in obscurity now took a place in the most famous collections. In the year following Sisley's death, very large numbers of his canvases thus changed hands at prices which rose steadily higher and higher. The veritable furore which they created reached its height in the Tavernier sale of March 6, 1900. It included fourteen of his pictures, of which the most important, *L'Inondation*, excited general envy and was admired as a masterpiece. After being disputed by some of the wealthiest collectors of Paris, it was knocked down to Count Isaac de Camondo for the remarkable price of 43,000 francs.

As a kind of reparation, Sisley, who had undergone more adversity than any other of the Impressionists, was the first to receive a signal mark of public homage. The inhabitants of Moret honoured the memory of the artist who had lived in their midst, by raising a monument to him near the bridge which he had immortalised in his pictures.

CHAPTER XVI

RENOIR

THE peculiar characteristic of the Impressionists, the result of their practice of painting directly from nature, was the rendering of objects under the fugitive and fluctuating coloration which they derive from the variation of light and from the play of atmosphere. The objects which they reproduced assumed a more brilliant and a more diversified coloration than that which painters working in the studio had heretofore invested them with. Pissarro, Claude Monet, Sisley, Guillaumin, all of them first and foremost landscapists, defined the subtle gradations of fields, woods, rivers, and sea with an inexhaustible variety of unexpected tones. The methods which they applied to landscape, Renoir applied to figure painting. In his canvases face and flesh, clothes and accessories, took on an exceptional radiance. His figures glow with colour upon a brightly painted surface full of combinations of tones; they form part of a luminous whole. He did not, however, arrive at his individual manner at the first essay; naturally he only attained it in the long course of time, and, like the rest of the Impressionists, after passing through certain intermediary stages.

Pierre Auguste Renoir was born at Limoges on February 25, 1841. He was only three or four years old when his father, a tailor in a small way of business, came to live at Paris, thinking to make his fortune there. The tailor did not succeed in finding the fortune which he had anticipated; he had a great struggle to live in Paris, and, as he had five children to support, each of them was obliged to earn his own living as soon as he was able. Auguste took up the trade of painter on porcelain at the instigation of his father, who had seen it practised at Limoges. He

continued at this occupation from thirteen to eighteen. To enter the manufactory at Sèvres as a porcelain painter was at this time the limit of his ambition.

His prospects, however, underwent a sudden change. The decoration of porcelain had hitherto been done by hand, but now a machine was invented which rendered hand labour unnecessary. Porcelain painters were suddenly deprived of their means of livelihood. Renoir, after a certain period of unemployment, found another opening in the painting of window-blinds. By this time he had acquired great dexterity of hand, and, as his own natural gifts were now fully developed, he was able to apply himself to his new trade with such superior skill, that, after three or four years, he had saved enough to enable him to abandon it, in order to satisfy those artistic ambitions which were now making themselves manifest. Thus he entered the *atelier* of Gleyre, a painter of great repute at that time. It was there that in 1861-62 he first met Sisley and Bazille, and afterwards Claude Monet, and became friendly with them.

He sent a picture to the Salon for the first time in 1863, but it was rejected. Conceived in the romantic manner, it represented a nude woman lying on a bed, and near her a dwarf playing a guitar. He repeated the attempt in 1864, sending another romantic picture, which this time was accepted. The subject was Victor Hugo's heroine, Esméralda, dancing at night in the Place de Grève, with the towers of Notre-Dame in the background. Renoir destroyed these first two pictures when he afterwards began to paint in a more naturalistic manner. This happy change took place in 1865, when he sent to the Salon two canvases, painted directly from life, both of which were accepted—*Le Portrait de Mme. W. S.* and *Une Soirée d'été*.

Renoir was not represented in the Salons of 1866 and 1867—probably he sent pictures which were rejected. To the Salon of 1868 he sent a picture which was accepted—*Lise*, the portrait of a girl, full length and of life size, in a white dress, with a sunshade in her hand. This work marks a great step in advance. It was painted in the open air in the forest of Fontainebleau. Reflections and splashes of light striking through the



BAIGNEUSE

RENOIR

foliage of the trees play upon the figure of the girl, upon the ground round about her, and upon the trunk of a tree behind. The essentials of open-air painting are here firmly established, but at the same time certain features are revealed which are traceable to Courbet, the master who then influenced all the young artists who were inclined towards the direct observation of nature. The Salon of 1869 accepted Renoir's picture *En été*, in which he had used the same model as in the *Lise* of the preceding year. He painted her half-length, with bare arms, her hands crossed on her knees, and her hair falling down over her shoulders. This picture had also been painted in the open air, and behind the girl's figure appeared bright green foliage, shot through with the rays of the sun. It was a further advance in the direction of open-air painting, full-coloured and luminous. In 1870 Renoir sent two pictures to the Salon, *La Baigneuse* and *La femme d'Alger*. *La Baigneuse*, the life-sized figure of a nude woman, standing up and facing the spectator, was a very strongly painted piece of work. *La femme d'Alger*, also life-sized, a woman lying on a couch, was Algerian only in name. The model was a Parisian, dressed in a fancy oriental costume.

No Salon was held in 1871 on account of the war; to that of 1872 Renoir sent a picture of large dimensions, entitled *Parisiennes habillées en Algériennes*, which was rejected. It represented a group of women in an interior, clothed in fantastic oriental dress. Every part was rich in tones and reflected lights, and the shadows themselves were full of colour. In 1873 Renoir sent two pictures to the Salon, *L'Allée cavalière au Bois de Boulogne* and a portrait. They also were rejected. To-day it appears astonishing that *L'Allée cavalière* should ever have been condemned by a jury of painters. A woman, almost of life size, on a horse, and at her side a boy on a pony, are seen advancing towards the spectator; the horse at a quick trot, the pony at a gallop. It is a work of fine quality, executed with extraordinary vigour. Presumably it was rejected on account of the disconcerting novelty of the coloration, which displays reflected lights and the interplay of tones peculiar to Renoir and the Impressionists.

The increasing difficulty of getting his work accepted at the Salons, together with the development of the peculiarities of his style, led Renoir to join with his friends Monet and Sisley in holding independent exhibitions of their paintings. He associated with them in their first exhibition at Nadar's, in the Boulevard des Capucines, in 1874. He was represented there by five paintings in oil and one in pastel. They included two works which may be said to be among his best: *La danseuse* and *La loge*. *La danseuse* is a young girl, life-sized, standing up, wearing a short tulle ballet-skirt. *La loge* represents a woman sitting in a box at the theatre, and near her a young man in evening dress. These two works, which now all the world admires, in 1874 simply provoked jeers and laughter.

—To the second exhibition of the Impressionists in 1876, Renoir sent eighteen works of different kinds. These were the years when the originality of the Impressionists, under the stimulus of mutual emulation, reached its full maturity. Renoir's style, like that of the others, became more and more accentuated at each succeeding exhibition, and at that of 1877, in the Rue le Peletier, his exhibits displayed a highly-marked individuality. The most important were *La Balançoire* and *Le Bal à Montmartre*, or *Moulin de la Galette*, both of which have now taken their place in the Musée du Luxembourg, as part of the Caillebotte collection.

Renoir's *Lise* of the Salon of 1868 was his first rendering of a figure placed underneath foliage penetrated by rays of light. This arrangement was repeated in *La Balançoire* and the *Moulin de la Galette* of the 1877 exhibition. Here were seen figures in the open air, grouped under sunlit trees, with splashes of light diffused over the ground and on the figures. But in the interval between 1868 and 1877, Renoir's assiduous work in the open air had enabled him to penetrate more closely into the secret of the play of light and the colour effects of nature; and, in fact, the coloration of his sunlit foliage now appeared quite different from that of 1868. In his picture of 1868, his foliage was of that bright green which had been adopted as a fixed and invariable shade by painters of landscape, and his luminous patches were of that kind

of yellow uniformly employed to represent those parts directly illumined by the sun, in opposition to the parts in shadow. But now the Impressionists—Pissarro, Monet, Sisley, Renoir—had together recognised that the colour effects of light and shadow in the open air are always different, changing according to the season, the hour of the day, and the atmospheric conditions. Following up these observations, and aiming at the greatest possible degree of truth, they were careful to render lights and shadows on each different occasion with a different effect of colour.

Pissarro and Monet had already painted effects of snow and hoar-frost in sunlight, in which the shadows were represented as being blue in tone. Sisley had painted the ground with the sun shining upon it in a rose-tinted lilac hue. In the same way, Renoir now gave the figures and ground underneath the sunlit trees in his *Balançoire* and *Bal à Montmartre* a general violet shade. Since that time everybody has become so familiar with coloured shadows, and with violet tones in particular, that they pass without exciting remark; but in 1877 they appeared as a monstrous innovation. At that time the traditional conception of light and shade still held sway; they were regarded as standing to one another in a fixed opposition; shadows in pictures were always treated in the same way; they might be heavy or light, but they were uniformly black in tone. Renoir, therefore, in using a general violet tone for his shadows, gave the impression of being an ignorant and extravagant iconoclast of established principles. Thus, by the original character of his work, he contributed to bring about the outburst of mingled scorn, abuse, and derision which greeted the exhibition of the Impressionists. He received his share of it, and in consequence he experienced the greatest difficulty in selling his pictures, and so obtaining means whereby to live.

From the outset of his career he had known the lack of money and had suffered the extreme of poverty; he had never really freed himself from these difficulties, and after taking part in the exhibitions of the Impressionists he found himself in greater embarrassment than ever. He had tried to increase his resources by selling his pictures by auction. He combined with Claude

Monet, Sisley, and Berthe Morisot in holding the first public sale of Impressionist paintings in March 1875, and with Pissarro, Sisley, and Caillebotte in holding a second in May 1877. The prices obtained were ludicrous. The twenty canvases put up to auction in 1875 produced only 2150 francs. Among them were some of his best and important works, such as *Avant le bain* (a young woman, bare to the waist, with arms raised to undo her hair), which realised no more than 140 francs. *Une vue du Pont-Neuf* rose to the exceptional figure of 300 francs. At the sale of 1877, after the exhibition in the Rue le Peletier, he obtained no better success—sixteen canvases altogether produced only 2005 francs.

After the failure of these two public sales, Renoir did not attempt to repeat the experiment. His works, moreover, were held in such disesteem on account of the sentence of condemnation which had gone forth against them, that he was also unable to sell them privately at reasonable prices. The question of obtaining a remuneration for his work, sufficient to enable him to live, thus became a distressingly acute problem. He solved it by devoting himself largely to portrait-painting. He had already practised it for a long time. Among others, he had painted interesting portraits of his friends Bazille, Monet, and Sisley. He now began to develop this branch of his art, and painted portraits which were to rank as important works both in respect of their size and of their composition. In this way he obtained sufficient support from people of wealth and people of intelligence to enable him to free himself from the extreme financial embarrassment in which he had hitherto lived.

M. Choquet, a man of discriminating taste, who had immediately recognised the greatness of the Impressionists, even when they were universally decried, was the first to commission Renoir to paint portraits. Renoir painted several portraits of himself and his family, most of which were shown at the exhibition of 1876, but as he was not a man of great wealth, he was only able to commission works of modest dimensions. Charpentier, the publisher, was also one of the few people of taste who had at once been able to appreciate the new Impressionist art. After Renoir had painted a successful head of his wife, which was exhibited at



MADAME CHARPENTIER ET SES DEUX FILLES

RENOIR

the Impressionist exhibition of 1877, he commissioned him to execute one of his most important works—a life-sized group of Mme. Charpentier and her children. Mme. Charpentier, dressed in black, is seated on a sofa; at her side are her two young daughters, playing with a large dog. The whole picture is full of colour; the wainscot in the background, the carpet on the parquet floor, the variously coloured dresses of the mother and the children, the black and white of the dog's coat, present a bold range of tones, all of them in value and at the same time perfectly harmonious and just. When this masterly work was finished, it appeared hopeless for Renoir to attempt to exhibit it in the Salon, in view of his recent rejections and the reputation which he had acquired by exhibiting with the Impressionists. Mme. Charpentier, however, had considerable influence in literary and artistic circles; she exerted herself on his behalf, with the result that the group and also a portrait of Mlle. Jeanne Samary, a popular actress at the Comédie-Française, were not only accepted but hung in an exceptionally prominent position. Renoir, rejected at the Salons of 1871 and 1872, vilified and decried at the Impressionist exhibitions, was thus seen again under the most favourable circumstances at the Salon of 1879.

—In the same year Renoir made the acquaintance of two wealthy society people, M. and Mme. Bérard. Without pretending to be connoisseurs, they had admired the charm of *La danseuse*, and commissioned Renoir to paint a portrait of their eldest daughter, Marthe. Anxious to avoid producing a startling effect, Renoir selected a simple pose and a sober scheme of colour. He painted the girl standing up against a neutral background, her hands crossed in front of her, dressed in a short black frock, with a blue sash and lace collar and cuffs. The picture proved a great success, and the Bérards were delighted with the grace with which he had invested their daughter. At the same time, quick to appreciate the charm of his quiet and genial manner, they had come to look upon Renoir as a friend. He stayed with them at their house in town and in the country, and received orders to paint a large number of portraits. Renoir had been careful to paint his first portrait for the Bérards in very sober tones, and two or three others were similarly treated.

But as soon as his connection with the family was more firmly established, he allowed himself great liberty of composition and achieved the most daring effects of colour. He painted ten portraits in succession, principally of the children, singly and in groups, in the open air and on the seashore. The last and most important is a large group of the three daughters of the house. They are painted without shadow, in what may be called the rawness of broad daylight. The eldest, in profile, is sitting on a chair sewing, wearing a dress of greenish shade; the two others are in serge costumes, one of them standing up, the other lying on a couch with an open book in front of her. The work is executed in the most daring range of colour that he ever achieved; it ranks in success and importance with the portrait of Mme. Charpentier and her daughters.

Having been admitted to the Salon again in 1879, Renoir continued to exhibit there for several years. In 1880 he sent *Les Pêcheuses de moules* and *Jeune fille endormie*. *Les Pêcheuses de moules*—the principal figure standing up, with a basket on her back—was painted on the shore at Berneval, a seaside watering-place near Dieppe, and close to Wargemont, where the Bérards lived. Renoir stayed at Wargemont on several occasions, and both there and at Berneval he produced a large number of works. In 1881 he sent two women's portraits to the Salon; in 1882 only one, and one again in 1883. While he was exhibiting at the Salon, Renoir had for the moment severed his connection with his friends the Impressionists. He took no part in the Impressionist exhibitions of 1879, 1880, and 1881, but he joined with them in that of 1882 held in the Rue Saint-Honoré. He contributed no less than twenty-five canvases. Several of them, painted at Bougival and Chatou, depicted river scenes. At this time rowing was the favourite exercise of the youth of Paris; it gave the banks of the Seine near Paris a certain air of animation which to-day has disappeared. Renoir's principal picture at the exhibition, *Les Canotiers*, was suggested by this river life; on account of its size and its display of the salient features of open-air painting, it forms one of the most important of his works. The oarsmen and their friends are seen grouped round a table under an awning, after lunch.



TÊTE DE JEUNE FILLE

RENOIR

The Seine and its wooded banks, lit up by the sun, form a luminous background to the picture and enhance the brilliance of the general effect.

In 1883 M. Durand-Ruel took some rooms in a house in the Boulevard de la Madeleine, which was undergoing repairs. An exhibition was held there from March to June, and each month was devoted exclusively to one of the Impressionist painters. Renoir, from the 1st to the 25th of April, was thus able to show a collection of seventy paintings, some of them previously exhibited, together with some new ones now shown for the first time. Among the latter were two particularly successful works, *Danseurs Bougival* and *Danseurs Paris*. They represented two different aspects of the waltz—at Bougival, a *canotier* in blue yachting suit and a girl in outdoor dress; at Paris, a young man and his partner in evening dress.

To the Impressionist exhibitions of 1882 and 1883 Renoir sent some scenes of Venice, Naples, and Algiers, and two figure pictures, entitled *Femme assise Alger* and *Nègresse Alger*. These figures were not Parisian models arrayed in native costume, as in the *Femme d'Alger* of the Salon of 1880, but real Algerian women whom he had obtained on the spot. Renoir had brought back a number of canvases after a visit to Italy and Algiers. In the winter of 1881-82 he visited Venice, where he painted some pictures, Rome, which he was content merely to look at, and Naples and Palermo, where he also painted. On arriving at Marseilles in the winter he took a chill, and as the doctor forbade him to return to Paris, he spent the spring of 1882 in Algiers. There he painted several pictures, in which the brilliance of his rendering of sky, sea, and vegetation, glowing with the fierce light of the African sun, was carried to its fullest limits.

After 1883 Renoir ceased to exhibit at the Salon, except in the year 1890, when he sent a picture there for the last time. It was a large canvas full of light and colour; the three daughters of M. Catulle Mendès formed the subject. The eldest is sitting at the piano; the second daughter is standing with a violin under her arm and a bow in her hand; the youngest is resting her hands on the piano.

At the Caillebotte collection in the Luxembourg Renoir is represented by six pictures. Among them are two of the best and most characteristic works which he painted, his *Bal à Montmartre* and his *Balancoire* of the Impressionist exhibition of 1877.

Renoir was primarily a figure painter, but, having adopted the Impressionist method of working in the open air directly from nature, he also devoted himself to landscape. His landscape pictures are painted in a scale of full and luminous colour; they are decorative, using the word in its highest signification; they display the ornate aspect of nature. When his work is viewed as a whole, Renoir is recognised to be above all the painter of women. He invested them with a kind of sensuality, an effect which was by no means deliberately studied, but proceeded simply from his immediate perception. He always painted nudes with a certain voluptuous charm. A very individual feminine type disengages itself from his work, appearing in that of his earliest period. It is the type of the young Parisienne, ranging from the middle to the working classes, from the *midinette* to the girl that dances at the Montmartre balls—an elegant little person, smart, daintily dressed, smiling, ingenuous. Renoir invested the Parisienne of the second half of the nineteenth century with a certain grace and attractiveness comparable to the charm which the painters of the eighteenth century gave to women of another world and another class.

The autumn Salon of 1904 was the occasion of a great triumph for Renoir. By a happy innovation, a large space was set apart for painters who had died, or who were well advanced in their career. In the latter class Renoir held a distinguished place. Thus the public were able to see a representative collection of his pictures, drawn from all his various periods. The masterliness, the variety, the charm of his work, seen retrospectively, aroused a universal chorus of praise. The press was unanimous in proclaiming its merit. The hour of justice, though long in coming, had at last arrived.

Renoir married and has three children. During the last few years he has suffered from rheumatism, and has passed the winter

on the sunny shores of the Mediterranean. The country pleased him; and as his fame had now brought him fortune, he built a house on some land, which he had bought at Cagnes, near Nice. There he lives in peaceful enjoyment of the success which he has achieved. There he paints, and watches the flowering of his orange-trees and the ripening of his olives.

CHAPTER XVII

BERTHE MORISOT

BERTHE MARIE PAULINE MORISOT was born at Bourges on January 14, 1841. She belonged to a family in which the pursuit of art was a tradition. Her grandfather was a distinguished architect. Her father, Tiburce Morisot, whose early inclinations had been towards art, had studied in the *École des Beaux-Arts*, and had visited Italy, Sicily, and Greece. Then he had embarked upon a quite different career, that of administration, first as Sub-Prefect in various districts, and then as Prefect of the Department of Cher from 1840 to 1848. It was while he was living at Bourges as Prefect that Berthe, the youngest of his three daughters, was born. At an early age Berthe and her next older sister, Edma, showed a great gift of drawing. Their father, who had not forgotten his own youthful artistic tastes, was delighted to encourage them. When in the early days of the Empire he came with his family to live at Paris, he was able to develop the artistic talent of his daughters. For their master he selected Guichard, who, though he never showed any originality as an artist, was an excellent teacher.

When the two sisters had sufficiently profited by the lessons of their first master, they felt themselves drawn towards Corot. They made his acquaintance about 1862. He took a liking to them, and became their guide in matters of art; but as any sort of teaching was distasteful to him, he sent them to his friend Oudinot at Pontoise, who had adopted his manner of painting. Under Oudinot's direction they painted landscapes at Auvers and elsewhere. They began to exhibit at the Salon in 1864, where their works appeared regularly each year until 1868.

Edma, the elder of the two sisters, abandoned painting in 1868,



JEUNE FILLE AU BAL

BERTHE MORISOT

when she married a naval officer named Pontillon. Berthe, therefore, was left alone. I have had the opportunity of seeing the pictures which she sent to one of her first Salons, that of 1865, a landscape and a still life. They are painted very strongly, very correctly, and, like most early work, are finished in every detail. The landscape is in the manner of Corot. It was evidently under Corot's influence that she developed her own personal feeling and artistic invention, basing them upon the foundation of academic technique which she had learnt from her first master, Guichard. Thus she had an excellent and thoroughly serious apprenticeship. She was, without question, an artist of real accomplishment. Although she was the daughter of a wealthy family and a woman of fashion, it was impossible to regard her as belonging to the category of women painters whose attitude to art is merely that of the trifling dilettante.

As soon as they had attained a certain technique, the sisters Morisot began to work in the Louvre. At this period painting directly from nature was practised only exceptionally; in general, the painters who taught in the *ateliers* were unfamiliar with the practice, and consequently did not inculcate it upon their pupils. They were rigorous in urging them, on the other hand, to frequent the Louvre, to make copies, and to seek to discover the secret of the great masters. Students in those days therefore worked in the Louvre in much greater numbers than to-day. While copying in the Louvre, about the year 1861, the Morisots had noticed a young artist painting close beside them, whose name was Manet. They knew him casually, but did not then pursue the acquaintance any further. He also was copying pictures—Tintoretto's portrait of himself and Titian's Virgin with the white rabbit. At that time Manet was merely a beginner; he had just left Couture's studio, and had not yet attained notoriety. But when—after the *Salon des refusés* in 1863, to which he sent the *Déjeuner sur l'herbe*, and the Salon of 1865, in which he exhibited the *Olympia*—he had become famous, the two sisters, who remembered the young man they had met at the Louvre, visited him in his studio to renew their acquaintance. At this time he was married and lived with his mother. The visit to the studio

led to a friendship between the Morisots and Manet's wife and mother, and soon afterwards to the establishment of an intimate relationship between all the members of the two families.

After Edma Morisot was married, Berthe used to work with Manet in his studio. From that moment she passed under his immediate influence; but she is not therefore to be regarded as his pupil. When she attached herself to him, she had nothing more to learn as regards rules and precepts; her artistic education was finished. What she was to borrow from him was the new technique and the brilliant execution which he personally had introduced. These her own exceptional artistic gifts enabled her to appropriate. In all her subsequent production, the scale of tones and the qualities of clarity and light will be seen to be derived from Manet, but the fundamental elements of her work—her feminine individuality and her personal way of feeling—remain unchanged.

Thus the artistic relationship between Manet and Berthe Morisot was established on a permanent footing. Manet had conceived an intense dislike of professional models. He endeavoured systematically to introduce into his pictures people of a distinctive character, whom he might chance upon in his ordinary intercourse with the world. In Berthe Morisot he found a characteristic type of the well-bred woman. He used her, therefore, as a model. He painted her for the first time in 1868, when she sat for the seated figure in the *Balcon*, which was exhibited at the Salon of 1869, and now hangs in the Luxembourg. He treated the model with considerable freedom and did not aim at great fidelity of portraiture. In a second picture, executed in 1869 and exhibited in the Salon of 1873 under the title of *Le Repos*, the likeness was more exact. The latter picture is strictly a portrait, and of all those which he painted of her the most important and the most expressive.

Berthe Morisot was, in effect, a woman whom it was impossible not to remark. It could not be said that she was really beautiful; her features lacked regularity and her complexion brilliance, but she was graceful, very distinguished, and perfectly natural. The slender, nervous body betrayed the sensitive, impressionable

temperament. She possessed the physical organism which makes the artist, and certainly she was an artist by race. Whatever she did came straight from the heart, and was full of the charm and sensitiveness of her spirit. There was a perfect accord between her and her work.

So long as she remained under the influence of Corot and the tuition of Oudinot, Berthe Morisot had devoted herself almost exclusively to landscape. The works she sent to the Salon were almost entirely confined to this genre. But after she became connected with Manet, who was primarily a figure painter, she extended the field of her art and added figure painting to landscape. At the Salon of 1870 she showed two pictures with figures: *Portrait de Mme. XXX*, and *Une jeune femme à sa fenêtre*. From this time onwards, at the various exhibitions in which she participated, her works were of both kinds. She sent pastels to the Salons of 1872 and 1873. She then ceased to exhibit at the Salons, in order that she might join with the Impressionists in their exhibitions. She was represented at the first exhibition in 1874, in the Boulevard des Capucines, by two pictures in oil and some pastels, comprising both landscapes and figures. After Pissarro, she was the most consistent exhibitor at the Impressionist exhibitions. With the exception of that in 1879, she took part in them all until the last in 1886.

To the exhibition of 1880, in the Rue des Pyramides, she sent the picture now in the Luxembourg, *Jeune femme au bal*. It may be regarded as one of the best examples of her work, after she had learnt all she could from the methods of Manet. With the precision of her first technique she had combined a softening of outline, with the object of enveloping her figures and landscape with atmosphere. The general effect is very charming. The impression is that of a work feminine in its delicacy, but never falling into that dryness and affectation which usually characterise a woman's workmanship. I will quote what I said with regard to her execution in a pamphlet on the Impressionists published in 1878; it still embodies my opinion so justly that I cannot very well express myself differently. "The colours on her canvases assume a remarkable delicacy, softness and velvet-like texture.

The white holds reflected lights which carry it to a subtle shade of tea-rose or ashen grey, the carmine passes insensibly into vermilion, the green of the foliage runs through the whole gamut of tones, from the palest to the most accentuated. The artist gives the finishing touch to her canvases by adding slight brush-strokes here and there—it is as if she were shedding flowers.”

Thus in bright and delicate tones she painted portraits, genre pictures depicting young girls undressed or at their toilette, landscapes, frequently with figures, in which the influence of Corot may still be detected. Then towards 1885–86 she modified her palette. Her works reveal unforeseen effects of coloration which she had not before attempted. She shared in the tendency which led the Impressionists to give more and more accentuation to their colours. She developed simultaneously with the others, partly working out her own ideas, partly borrowing from Claude Monet and Renoir, in accordance with that practice of interchanging methods which we have already once or twice noted in connection with the Impressionists. Her work does not lack variety. It consists, for the most part, of paintings in oil, which include her figure pictures, almost all executed in Paris; landscapes, painted chiefly at Pontoise, Compiègne, Fontainebleau, Bougival; seascapes painted on the coast of Normandy, at Nice, in Jersey, and in England. In addition she produced pastels and drawings in red and coloured chalks. She excelled especially in her water-colours, which are delightfully delicate and transparent.

In 1874 Berthe Morisot married Eugène Manet, the younger brother of the painter. She continued to sign her works by her maiden name after her marriage, and we will continue to call her by it. Both she and her husband had inherited considerable wealth. They lived in a house which they had built in the Rue Villejust. The rooms which they occupied included a large picture-gallery, in which Manet's works held the first place, and after them those of Berthe Morisot herself. The circle of their friends was limited but select; the principal were the painters Degas, Renoir, Pissarro, Claude Monet, and the poet Stéphane



BERTHE MORISOT

DANS UN PARC

Mallarmé. The latter literally worshipped Berthe Morisot. He admired her talent as an artist, and was attracted by her charm as a woman. Owing to his exertions on her behalf, she had the great satisfaction of seeing one of her works admitted to the Musée du Luxembourg.

The position which Berthe Morisot held in society continually obscured her reputation as an artist. The critics who talked about the exhibitions of the Impressionists usually ignored her or treated her merely as a kind of dilettante. Herein they were doing her an injustice. In virtue of her early studies, and her assiduous pursuit of art, into which she threw her whole soul, she knew herself to be the equal of any other artist, and she was secretly hurt at being treated as an amateur. In the Caillebotte collection a body of Impressionist paintings had been admitted into the Luxembourg, but it contained no work of hers. Mallarmé, however, succeeded in opening the doors of the Luxembourg to her in her turn, by his instrumentality in securing the purchase of her *Femme au bal*.

This picture had figured in the Impressionist exhibition of 1880 in the Rue des Pyramides. Subsequently I acquired it, and on the occasion of the sale of my pictures in 1894, Mallarmé thought that it was an excellent opportunity to secure one of Berthe Morisot's pictures for the Musée du Luxembourg, and that *La femme au bal* was an excellent example to select. He wrote, therefore, to M. Roujon, the director of the Beaux Arts, who was a great personal friend of his, urgently recommending the purchase of *La femme au bal*. Such anger, however, had been aroused in very influential quarters by the recent admission of the Caillebotte collection to the Luxembourg, that the addition of a new Impressionist work was a very difficult undertaking. M. Roujon came to see it, together with the directors of the Luxembourg and the Louvre. The picture spoke for itself, and the three officials at once decided upon its purchase. The price paid was 4500 francs—a sum which was even more than the market value at that time. The purchase gave Berthe Morisot genuine satisfaction; the event was not at all extraordinary in itself, but it derived importance in her eyes from the fact that

it was a public recognition of her merit, and that henceforth it was impossible to regard her any longer as an amateur, as so many had persisted in doing.

Berthe Morisot lost her husband in 1892. She had one daughter. Frail and of a delicate constitution, she herself died on March 2, 1895.

CHAPTER XVIII

CÉZANNE

PAUL CÉZANNE was born at Aix en Provence on January 19, 1839. He was the son of a rich banker, who lived in a house surrounded by a large park outside the town. He entered the college at Aix in 1853. There he met Émile Zola, whose father, an engineer, was constructing a canal at Aix, and formed a close friendship with him. Having taken his degree, he left the college at the age of nineteen. In 1860 and 1861 he took a course of studies at the *École de droit*, and passed the first examination with success. But finding the study of law distasteful, he gave it up.

His vocation began to assert itself. The fever of art possessed him. At a very early age he had felt a passion for drawing. When he abandoned the study of law, he expressed his intention of devoting himself to painting. He came to Paris for the first time in 1862, accompanied by his father. He frequented the *Académie Suisse*, but he failed in the competition for admission to the *École des Beaux-Arts*. In consequence of this check, he returned to Aix and entered his father's bank. Naturally he at once found this kind of life insupportable and, as he felt his vocation calling him more and more strongly, he succeeded in returning to Paris, where he gave himself up entirely to painting. He arrived there in 1863. In Paris he once again met Émile Zola; they resumed their former intimacy and lived a kind of common life together. His father allowed him an income of one hundred and fifty francs a month, soon increased to three hundred, which was always paid with regularity.

He at once set to work, studying at the *Académie Suisse* on the Quai des Orfèvres. It was there that he first met Pissarro and Guillaumin. Although not compelled to work under the

direction of one of the famous Parisian masters, he applied himself assiduously to acquire a mastery of his craft, working according to his own ideas. At the end of this first period of apprenticeship he took a studio in the Rue de Beautrellis; he attempted works of a personal kind, but he still required time in order to develop his full individuality.

Upon those young artists whose minds were alert, Delacroix and Courbet exercised a powerful influence. Cézanne was first fascinated by the colour and the romanticism of Delacroix. He has left some early compositions conceived in the spirit of the purest romanticism, notably an important work entitled *L'Enlèvement*, which figured in the Zola sale in March 1903. The influence of Delacroix, however, was only transitory; that of Courbet, which succeeded it, was deeper and more lasting. He became personally acquainted with Courbet, and entered into friendly relations with him. Courbet's realism was fundamentally in accord with his own temperament; the works which he produced under his influence are, therefore, comparatively numerous.

In 1866 Zola had scandalised the public by his enthusiastic eulogy of Manet in the article on the Salon which he had contributed to *L'Événement*. Cézanne, who was on the most intimate terms with Zola, thus found himself suddenly brought into contact with Manet and his art. From this time he abandoned the colour-scheme which he had borrowed from Courbet, and adopted that of Manet. He was feeling his way towards the development of that system of coloration in which his originality was to find its complete expression.

It must be clearly understood that the successive influences which Cézanne underwent do not mark rigidly defined differences of style. He was a man of strong individuality, who had without hesitation embarked upon a certain definite course. He promptly determined his choice of subjects and the limits within which he intended to confine himself. Except for a brief period at the beginning of his career, when, under the influence of Delacroix, he painted some compositions in the romantic manner, he had never felt any other attraction than that of the spectacle of the visible world. He never sought



SON PORTRAIT PAR LUI MÊME

CÉZANNE

after descriptive subjects; he eschewed literary inspiration; the expression of moods and abstract sentiments was always foreign to him. He first of all devoted himself to painting what the eye can see—still life, landscape, heads and portraits—and then, as a kind of culmination of his work, compositions simply treated, in which figures were grouped together, not with any interest of action but merely as models to be painted.

As Cézanne at an early period had settled the boundaries within which he intended to work, the importance of the various influences which he underwent resolves itself into a question of technique, values of tones and scale of colour. These at first he borrowed from those who came before him. His colour in particular passed through various phases before it became definitely fixed. The external aspect of his work underwent changes and modifications, until his adoption of open-air painting finally gave it a definite character. This came about in 1873. In that year Cézanne went to live at Auvers-sur-Oise. There he met Pissarro and Vignon, who for a long time had been painting in the open air. He began to follow their example, and painted landscapes, with the bright colour effects which play over a countryside bathed in light immediately before his eyes. Hitherto he had seldom gone out of the studio; even his landscapes, such as *La Neige fondante* of the Doria sale, were executed indoors, far from the actual scene represented. When Cézanne began to paint systematically in the open air at Auvers, he was thirty-three years old; he had now been working for a long period of time; he had a sure command over the methods of his art. When, therefore, he came into direct contact with nature and with the intense coloration of the open air, the originality of his genius found its full expansion. He developed a range of colour, strong, unexpected, and absolutely individual.

It is necessary, however, to be on one's guard against regarding him as a man full of revolutionary ideas and antipathetic towards the established schools. His visits to the Louvre had given him a very thorough knowledge of the old masters, and he yielded to none in his admiration of them. His independent spirit had marked out for him a course of his own, which he was determined

to follow without divagation ; but with this reservation, he desired nothing more than to please the public, to participate in the official exhibitions and to enjoy the various advantages which they confer. For years he persistently endeavoured to exhibit in the Salons, but, both before and after the war of 1870, the pictures which he submitted were invariably rejected. It was largely owing to the impossibility of showing his work at the Salon that he was led to unite with those artists who afterwards came to be known as Impressionists. When he first came to Paris he made the acquaintance of Pissarro and Guillaumin and, some years later, of Renoir and Claude Monet. He took part with them, therefore, in the first exhibition which they organised in 1874, together with a group of artists, in the Boulevard des Capucines.

His principal contribution to this exhibition was *La Maison du pendu*, painted at Auvers in 1873. The name was due to the fact that the owner of the house had committed suicide there. This picture reveals unmistakably the characteristic gifts of the artist, although in this, as in several other works of the same period, it is possible to discover the influence of Pissarro, with whom he was working when he first began to paint in the open air. But between the exhibition of 1874 and that of 1877, he got rid of every element of reminiscence in his work. In the latter exhibition he exhibited sixteen paintings and water-colours—still life, flower pieces, landscapes, together with a portrait, the head of M. Choquet. In these works his originality at last arrived at maturity. At the exhibition of 1877 in the Rue Peletier the Impressionists gave full scope to their boldness of treatment, and consequently excited such disgust that they were regarded as unspeakable barbarians. But none was regarded with such profound horror, none appeared to be so absolutely barbaric, as Cézanne. In 1877 the recollection of the Commune was still fresh, and the fact that the Impressionists were at that time spoken of as *Communards* was principally due to the presence of Cézanne in their midst.

It is unlikely that any painters will ever again have to face the hostility which was manifested against the Impressionists. The repetition of such a phenomenon would be impossible. The case of the Impressionists, in which withering scorn yielded place to

admiration, has put criticism on its guard. It will surely stand as a warning, and ought to prevent the recurrence of a similar outburst of indignation against the innovators and independents whom time may yet bring forth. If such be the case, Cézanne will have furnished a unique example for all time. Of all the Impressionists he was by far the most bitterly denounced, and consequently in their treatment of him the Philistines have most cause for repentance. In him, originality and individuality of a unique order impinged with greater violence than they had ever done before, upon the current, universally accepted formulas of the facile art of the time. It is necessary to understand how this came about.

The distinctive and isolated nature of Cézanne's art was due, first of all, to the circumstance that he had never received a regular course of training in any of the *ateliers* of the famous painters of the day, where young artists were taught to produce works according to the current formula of the time. Hence his style appeared unusual and the characteristics of his work disconcerting. The Parisian *ateliers* have succeeded in turning out an incalculable number of painters, who work according to such safe rules that their productions may be said to be impeccable. Hundreds of them exhibit in the Salons every year, drawing their outlines and colouring their surfaces with faultless precision. Their exhibits contain nothing to which exception may be taken; they discover no omissions. But all these artists are exactly alike; they have the same handling, the same technique. In the end their works simply arouse the disgust of those who look for originality and invention in art. With their mechanical correctness, however, they offer a general regularity of drawing, an adequate presentment of form, which have imposed upon the eye to such an extent that everything which differs from them appears to the untrained public to be badly drawn and badly painted. Now Cézanne, by his unique and very pronounced style, gave a violent shock to the usually commonplace public taste. He was before all things a painter; his drawing had none of the rigidity of lines and contours which was to be found in the works of other artists. His method was peculiar to himself; he applied touches to the canvas first side by side, then one upon the other. In certain cases it may even be

said that he plastered his picture. For those who had eyes to see, the different planes, the contours, the modelling, disengaged themselves from the juxtaposition and superposition of touches of colour, but for others they remained confused in a uniform mixture of colour. Cézanne was before everything else a *painter*, in the proper sense of the word, and before everything else he endeavoured to obtain strength of colour and quality of paint. Hence, however, in the opinion of those who only understand drawing under the form of an arrangement of fixed and precise lines, he did not draw at all. For those who demand that a picture shall present a historical or anecdotal subject, his pictures, which presented nothing of the kind, were simply not pictures at all. To those who desiderate surfaces uniformly worked over, his execution, which in some places left the canvas bare and in others loaded it with paint, appeared to be that of an incompetent bungler. His method of juxtaposing or superimposing uniform touches of colour, in order to obtain great density, seemed to be coarse, barbaric, monstrous.

Cézanne's works, however, reveal one peculiarity of a very high order of merit ; but it is precisely a quality of that kind which not only the general public, but also people of literary culture, and even the mass of artists themselves, cannot at once either understand or appreciate, because they cannot at once grasp its significance—it is the value of the pigment in and for itself, the strength and harmony of the colour. Now Cézanne's pictures offer a range of colour of great intensity and of extreme luminosity. From this the picture derives a strength independent of the subject ; so much so that a still life, a few apples and a napkin on a table, assume a kind of grandeur, in the same degree as a human head or a landscape with sea. This quality of the painting in itself, however, in which Cézanne's superiority lies, was beyond the reach of those who beheld his works ; on the other hand, those features which appeared to them to be little less than monstrous forced themselves painfully upon their vision. For this reason his work seemed to them to merit only laughter, sarcasm, and abuse ; and of this expression of their opinion they were extremely lavish.

At the exhibitions of 1874 and 1877, therefore, Cézanne found himself so absolutely despised, so hopelessly misunderstood, that



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for a long time he abstained from showing his works to the public. Henceforth he took no part in any of the exhibitions organised by the Impressionists. But holding himself aloof from the world, he continued to paint with the greatest keenness and perseverance. He devoted himself to the practice of his art with untiring energy. His case is remarkable in the history of painting. Here was a man who had suffered such harsh treatment in consequence of the exhibition of his works, that he refrained from submitting them again to the public view. There was nothing to indicate to him that a change would take place in popular opinion in his favour, either in the near future or, for that matter, ever at all. He worked, therefore, not for the honour or renown which form so alluring an attraction to many artists, inasmuch as these rewards appeared to be definitely withheld from him. Neither was gain his object, for the general disgust which his works excited practically destroyed any chance he might have had of selling them; or if, by a rare exception, he managed to effect a sale, the price was always quite insignificant. Moreover, he had no need to work in order to live, like so many other painters who, having embraced the career of art, are condemned to a long struggle with poverty. He enjoyed an allowance from his father which was sufficient for his wants, with the prospect of one day inheriting his father's fortune. The motives, therefore, which induced him to continue to paint were not those which usually actuate others. He continued to paint simply because it was his vocation; because he felt the need of satisfying himself. He paints because he is made to paint. It is the case of a man whose nature forcibly impelled him to the fulfilment of a certain task. The objects which came within the range of his vision obviously provoked in him sensations so precise that he felt the necessity of perpetuating them in paint, and in so doing he experienced the delight which springs from the satisfaction of an imperious need.

Since now he painted for himself alone, he painted in the way which best enabled him to compass the difficult success which he had in view. His workmanship betrayed no trace of what may be called virtuosity; he never condescended to that facile manipulation of the brush which yields only approximate effects. He

painted with the utmost scrupulousness. He worked with his eyes rigidly fastened on the model or the subject which he was painting, and applied every touch in such a way that it should help to fix on the canvas the precise effect before him. He carried this probity, this desire to render the object of his vision with sincerity, to great lengths. His horror of work executed with facility or knack was so great, that if, in painting a picture, portions of the canvas here and there remained bare, he left them as they were, rejecting the common practice of subsequently working over the parts originally neglected.

His system obliged him to labour of a very intense kind. His canvases, which appeared so simple, demanded a large, often an enormous, number of sittings. His methods did not permit him that sure but mediocre success which others achieved. A great number of his pictures he did not carry beyond the stage of a sketch or rough draught; he then discarded them, either because he failed to obtain the effect which he desired, or because circumstances prevented him from carrying them to completion. Those works, however, in which he attained complete success display that kind of strength, that vigorous and direct expression, which proceed from closeness of observation combined with breadth of treatment.

Cézanne regarded the scorn of which he was the object with much philosophy. The idea of modifying his style in any particular, in order to accommodate himself to the average taste, never occurred to him for a single moment. When once he had withdrawn from contact with the public and ceased to take part in exhibitions, he painted without any preoccupation as to what was going on round about him. When we say that he ceased to take part in exhibitions, the statement is strictly true of the exhibitions of the Impressionists, from which he was always absent after 1877, but otherwise there was one exception. In 1882, the desire to force his way into the official exhibition again took hold of him, and accordingly he sent a man's portrait to the Salon of that year. Guillemet, one of the friends of his student days in Paris, was then a member of the jury, and secured

its acceptance. By this chance the Salon of 1882 was the only one to which a work of Cézanne's was ever admitted.

Twenty years elapsed, during which the public remained either ignorant or contemptuous of him; and with the public must be included writers, collectors, dealers, all those who make the reputation of an artist and assign him the reward of his labour. He was appreciated only by the small group of his artist friends, Pissarro, Monet, Renoir, Guillaumin, who at once ranked him as a master; and with them were associated a few solitary connoisseurs, who also understood him and were anxious to possess his works. Count Doria was one of the first collectors to appreciate him. He owned an important collection of pictures by Corot and the masters of 1830. To these, after 1870, he added some of the works of the Impressionists, and in particular Cézanne's *La Maison du pendu*. He exchanged it afterwards for M. Choquet's *La Neige fondante*.

M. Choquet had been a great admirer of Cézanne from the very first. In his early days he had been fascinated by Delacroix, at a time when Delacroix was generally held in disrepute. The instinct which had at first led towards Delacroix, afterwards drew him towards the Impressionists. He especially admired Cézanne. He was a man of extreme politeness, and although he held his opinions with conviction, he always expressed them with great deference. In this way he won the ear of many people who at this time would have listened to the praises of the Impressionists, and of Cézanne in particular, from no other person. He was to be found at exhibitions, sales, and wherever works of the Impressionists were to be seen, carrying on a continual propaganda among his friends. He became a kind of apostle. In 1873 he became very friendly with Cézanne, who thenceforward spent part of his time at his home painting for him, either in Paris or in the country. Cézanne painted three or four carefully executed portraits of M. Choquet, which take an important place in his work: one was the head exhibited in the Impressionist exhibition of 1877; another, a half-length, with the figure in white standing out against a background of green plants, was painted in the open air in Normandy in 1885. Altogether thirty-

one pictures by Cézanne were put up to auction in July 1899 after the death of Mme. Choquet, who had inherited the collection from her husband. Among them was the *Mardi gras*, a pierrot and a harlequin, one of those subjects whose interest lies in the painting of the figures themselves and not in any particular action in which the characters are engaged.

Cézanne was married in 1867, and had a son in 1872. He divided his time between Paris and its neighbourhood and his native town of Aix, which, as he remained on excellent terms with his family, he always used to visit at intervals. During these years he lived a retired life; he was freed from financial cares by the allowance which he received from his father. The sale of a picture was the rarest occurrence, and even then the price was so low that it added practically nothing to his small income. After the death of his father in 1886, and of his mother in 1897, he received his share of his father's fortune; his position now became that of a wealthy citizen of Aix, where he took up his residence permanently. Riches did not cause him to alter his manner of living. As in the past, he continued to paint with assiduity, always solely absorbed by his art.

The lapse of years seemed to leave him in isolation, but true merit is always revealed by time, and time was silently working for him. The first generation, which had taken account of the Impressionists only to denounce and ridicule them, had been succeeded by a second, which had learned to understand and appreciate them. Cézanne, who had been held in the greatest contempt of them all, was the last to be received into public favour. He still found himself unknown and unappreciated by the general public; but, on the other hand, there appeared an increasing nucleus of admirers, composed of artists, connoisseurs and collectors, who formed a kind of sect, penetrated by a sort of fanaticism, in which he was placed in the very front rank. Henceforward the difficulty of finding purchasers for his pictures became less; moreover, at this time a dealer named Vollard appeared, ready to undertake the sale of his works, a venture which was destined to prove wholly successful.

Vollard had come from the Ile de la Réunion, his native place,



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to study law and letters at Paris. He was a man of taste, and had instinctively foreseen the future which lay before the Impressionists. Having to choose a career, he set up as a picture dealer. At first he occupied several shops in obscure streets, keeping only works which were held of no account, and selling them at very low prices. But just at this time the movement in favour of the Impressionists set in. As his connection grew larger and he was able to raise the price of his pictures, he accumulated capital, which he invested in the purchase of pictures by Cézanne. He acquired altogether some two hundred of them for the sum of 80,000 or 90,000 francs. To complete the undertaking, he took a shop in the Rue Lafitte, where he showed the pictures which he had acquired, and kept them prominently before the public. This sudden turn of fortune was an important event for Cézanne; it induced him to sell his works, which were now permanently brought before the notice of connoisseurs and the general public.

Vollard's shop in the Rue Lafitte now became the meeting-place of those artists of the younger generation, who were admirers and partisans of the master. A select group was thus formed, and the creed which they held found expression in a work by Maurice Denis, entitled *Hommage à Cézanne*, exhibited in the Salon of the Champ de Mars in 1901. Gathered admiringly round one of Cézanne's pictures, which is placed on an easel, are to be seen the painters Bonnard, Denis, Redon, Roussel, Serusier, Vuillard, and with them Mellerio and Vollard.

Thus Cézanne, who had supported the long years of contempt very philosophically, at last found that his work had obtained some measure of appreciation. In 1902 he let it be understood that, while he would not think of making any request or taking any steps himself, he would readily accept any decoration which might be conferred upon him, as an official recognition of his merit. M. Roujon, the director of the *Beaux-Arts*, was approached with a view to securing for him the Legion of Honour. The request was met by a peremptory refusal. The director declared himself ready to decorate any other of the Impressionists, especially Claude Monet, who, however, was precisely the one who refused to be

decorated ; but to decorate Cézanne he regarded as tantamount to a repudiation of all the principles and laws which it was his office to uphold. Cézanne, therefore, had to recognise that his appreciation by a minority of artists and connoisseurs did not prevent the fact that, in the correct administrative mind and in the spheres of official art, he was still regarded as an anarchist.

Of all the remarkable facts in connection with Cézanne's life and work, the most remarkable was the astonishing contrast which existed between the popular estimation of the man and his true character. The man whose art was denounced as that of a Communard and an anarchist was in reality a rich bourgeois, conservative, catholic, who never suspected that any one would ever take him for a revolutionary, who devoted all his time to his work, who led the most regular life and was worthy of all esteem.

Cézanne died at Aix on September 22, 1906. He suffered from diabetes, and consequently ought to have taken special precautions. But heedless of the risks which he incurred, he refused to modify his habits of work, and continued as in the past to paint in the open air. A week before his death, he was out in the country, painting in the rain. He contracted a chill, followed by congestion of the liver. He had to be taken home from the remote spot where he was working in a laundryman's cart. He usually rose early in the morning, and on the next day but one after his accident, he went out between six and seven o'clock to work at a portrait of an old sailor which he had begun, in the open air. He fell ill again, and was once more taken home and obliged to keep his bed. His passion for painting was so strong, however, that in spite of his suffering, he got up from time to time in order to add a few touches to a water-colour, which he kept at his side. He may be said to have died literally with his brush in his hand.

CHAPTER XIX

GUILLAUMIN

ARMAND GUILLAUMIN was born in Paris on February 16, 1841. His parents came originally from Moulins. After living in Paris for some time, they returned to their native town, bringing their son, still quite a child, back with them. Thus he received his education at Moulins, where he remained until his seventeenth year. He was then sent to an uncle in Paris, a linen-draper, and was to have entered his shop. But the young man had no taste for business. Instead of waiting for customers behind the counter, he used to walk in the Bois de Boulogne or visit the galleries of the Louvre and the Luxembourg. As invariably happens in such a case, the nascent artistic impulse which dominated him led to differences with his family, and caused him to be regarded as an idler and a ne'er-do-well.

In 1862, having fallen out with his family, he left his home and became an employee of the Orleans railway company. He spent his leisure time in the evening and on Sundays in drawing. He took a course of drawing lessons at the *École Communale*, where he distinguished himself and received a bronze medal. In 1864 he was raised to a superior grade and began to work in the *Académie Suisse* on the Quai des Orfèvres. There he became acquainted with Cézanne and Pissarro; with Cézanne he entered into a specially close friendship. Resolved to devote himself entirely to painting, he left the office of the *Compagnie d'Orléans*. He tried to make a living with his brush by painting blinds, but he failed. Poverty compelled him to seek fresh employment, and he secured a post in the Paris Corporation highway department. In spite of difficulties, he still devoted himself to his artistic studies and continued to paint.

As his employment in the highway department did not permit him to go far away to paint, he painted such views as offered themselves in Paris itself, on the quays or in the suburbs, at Charenton, at Clamart, or on the banks of the Bièvre. Hence when he joined with his friends Pissarro and Cézanne in taking part in the Impressionist exhibitions of 1874 and 1877, his own contributions helped to swell the indignation which was manifested against the whole group. To all the other features which brought the works of the Impressionists into popular contempt, he added the peculiarity of selecting as his subjects places which at that time were believed to be absolutely unworthy of attention—the outskirts of Paris, the thinly-populated district between the town and the country. He exhibited pictures entitled *Lavoir à Billancourt*, *Rue à Clamart*, *Route de Clamart à Issy*. Since that time, however, the views as to what is the proper sphere of art has broadened. The right of the artist to include every corner of the visible world in his vision has been conceded; it is agreed that the worth of his representation of objects depends upon the sensation which they induce in him. Places which were formerly deemed to be vulgar—quarters where the miserable human wrecks of the city are to be found, along the quays, on the ramparts, in the faubourgs—have been systematically chosen by popular artists as the subjects of their pictures. Scenes taken from these quarters, when treated with art, have been found to be as full of interest as any others. But in the period when Guillaumin produced his work, opinion was not yet emancipated from the old conventions; that side of things which was regarded as coarse, prosaic, vulgar, was systematically avoided. Guillaumin, with his views of quays and his street scenes at Billancourt and Clamart, thus contributed to the exhibitions of 1874 and 1877 yet another element provocative of disgust, and was in part responsible for the contempt in which they were held.

Absent from the Impressionist exhibition of 1879, he took part in all the others until the last in 1886. As in 1874 and 1877, most of his subjects were taken from the quays and outskirts of Paris. His range, however, was enlarged and embraced the open country.



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To the exhibition of 1886, he sent a series of landscapes painted at Damiette, near to Orsay. He now also began to study the rendering of the human form; henceforth, in addition to landscape, his work included portraits and pictures with figures in the open air.

Guillaumin shared in the general movement which led all the Impressionists to develop their system to its ultimate consequences, and to adopt an increasingly bright scheme of colour. His first pictures were rather sombre and in a monochrome of greens; they were followed by others full of vibrating tones and of a great range of colour. His touch and methods of execution owed much to Claude Monet, while he incorporated Cézanne's scale of tones as an integral part in his own. But, like the rest of the Impressionists when, in the course of their common development, they availed themselves of each other's inventions, he made these borrowed elements his own by adapting them to his own temperament.

For some years Guillaumin remained in the employment of the Paris highway department, painting in his leisure hours and during his holidays. He was unable to dispense with a definite employment, as he was married and had a family. His attempt to live entirely by painting had not succeeded, and the difficulty which he had experienced in selling his pictures, even at the lowest prices, convinced him that another attempt would have no better success. There appeared, therefore, no immediate prospect of his being able to free himself from his work. In 1891, however, he met with an unexpected stroke of good fortune. A ticket which he held in a lottery attached to the Credit Foncier brought him in a prize of 100,000 francs.

To him this sum was a vast fortune. He at once gave up his employment. Now that his resources enabled him to move his home, he went far away from Paris, to places where he was able to paint subjects which were in a special sense picturesque. Thus he went to paint first at Saint Palais-sur-Mer, at the mouth of the Gironde, then at Agay, near Fréjus on the Mediterranean, and again in Auvergne and in the Haute Loire. He was attracted by La Creuse and went there regularly, choosing Crozant, at the

confluence of the Creuse and the Sedelle, as his centre. The ruins of the old castle, which dominates Crozant, and the picturesque and varied banks of the two rivers, gave him his principal subjects for his pictures. In 1904, looking about for an entirely new field, he went to Holland and painted the country round Saardam with its windmills and canals.

CHAPTER XX

IN 1909

AFTER having given some account of the difficulties which beset Manet and the Impressionists at the beginning of their career, and of the struggle which they waged so long without success, it will be well to conclude by showing how at last their work has won recognition and taken root in various countries.

After Manet's death his friends conceived the idea of holding an exhibition of his works. In his will Manet had appointed me his executor. Accordingly, acting in agreement with the wishes of his family, I decided to apply for permission to exhibit his works in the *École des Beaux-Arts*. The space available was sufficient for the assembling of a large collection of his works. The prestige attaching to the *École des Beaux-Arts* would give the exhibition the character of a kind of posthumous triumph, which was precisely what we desired.

At this period, in 1884, Manet's worth was recognised as yet only by an intelligent minority of artists, men of letters and connoisseurs. The attitude of the public was still hostile, while in official circles and among the directors of the *Beaux-Arts* and the national galleries the opposition was as persistent as ever. Under those circumstances it was difficult to obtain permission to use the *École des Beaux-Arts*, a State institution, where the course of study followed the lines of the rigid discipline of academic tradition. The Director of the *Beaux-Arts*, M. Kaempfen, refused the first request which I made in the name of Manet's family and in my own. He was an old friend of mine, and while expressing his regret at having to send me away with a refusal, he told me of his astonishment that I should presume to ask for the use of an institution devoted to the teaching of art, for the purpose of exhibiting

the work of an artist who, in his opinion, was nothing less than a revolutionary.

After the refusal of the Director of the *Beaux-Arts* it was decided to approach the Minister of Public Instruction, M. Jules Ferry, who had control over the administration of the *Beaux-Arts*. His well-known preference for the correct traditional manner in art led us to suspect that, unless we could obtain some exceptional support, we should meet with no more success with him than with his subordinate, the Director of the *Beaux-Arts*. We, therefore, secured as our spokesman M. Antonin Proust, Deputy, a former Minister of Arts under Gambetta, and a member of the majority in the Chamber which supported the Government. He was, moreover, one of the oldest friends of Manet. We went together to see the Minister. M. Jules Ferry did not conceal his displeasure at our request, but, as his decision was dictated by political motives, he was obliged to consent without demur to put the *École des Beaux-Arts* at our disposal.

The exhibition of Manet's work took place in the *École des Beaux-Arts* in January 1884. The collection comprised works of every description, among others, those which had formerly been rejected at the Salons, or which had originally excited the bitterest hostility, including *Le Buveur d'absinthe*, *Le Déjeuner sur l'herbe*, *Olympia*, *Le Fifre*, *Le Balcon*, *Argenteuil*, *Le Linge*, *L'Artiste*. But time had done its work, and the pictures, which were now seen once again, produced a wholly different effect from that which they created when they first appeared. The exhibition had a great success. Partisans were confirmed in their admiration, and their numbers were increased by the conversion of former opponents and of those who had hitherto remained indifferent, to whom this exhibition came as a startling revelation.

The exhibition at the *École des Beaux-Arts* was followed by the sale by his widow of the studio and the works which Manet had left. It took place at the Hôtel Drouot on the 4th and 5th of February 1884. It aroused great curiosity; speculation was rife as to what would be the result. In view of the disfavour with which wealthy collectors and connoisseurs had always regarded Manet's works, many doubted whether they would



FEMME LISANT DANS LA CAMPAGNE

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succeed in finding purchasers. Thus there was a great feeling of uncertainty at the opening of the sale, but it at once became evident that it was going to be a success. All the works were sold, and among the buyers were many new collectors, whose interest in Manet had not previously been suspected, thus increasing the number of those who were already known as his supporters. Among others, seven pictures were sold which had appeared in the Salon: *Le Bar aux Folies-Bergère*, which realised 5800 francs; *Chez le Père Lathuile*, 5000 francs; *La Leçon de musique*, 4400 francs; *Le Balcon*, 3000 francs; *Portrait de M. Faure*, 3000 francs. *Le Linge* was sold for 8000 francs, the *Olympia* was withdrawn at 10,000, and the *Argenteuil* at 12,000. Small as these prices appear to-day, they nevertheless created great astonishment at the time. The total realised was 116,637 francs. The success of the sale, following upon that of the exhibition, left Manet in a far higher position in the public estimation than before.

Five years later, in 1889, an Exposition Universelle was held, in which Manet was represented. Thus some reparation was made for the injury which had been done him in his lifetime in excluding him from the Expositions Universelles of 1867 and 1879. The reparation was all the more striking on account of the fact that, in accordance with the regulations of the new exhibition, Manet was ranked with the masters of the century. The exhibitions of 1867 and 1878 had been restricted to pictures painted during the preceding period of ten years, the interval between one exhibition and the other. But as the exhibition of 1889 was intended to commemorate the centenary of the Revolution, it was decided that, in addition to the productions of the last decade, there should be an exhibition of the works of painters who had flourished in the hundred years between 1789 and 1889. Manet, who had died in 1883, was included among them. The direction of the centenary exhibition was in the hands of two of Manet's friends, M. Antonin Proust and M. Roger Marx. They arranged that it should contain some of the best examples of his work—*Olympia*, *Le Fife*, *Le Bon Bock*, *Argenteuil*, etc.

At this exhibition the *Olympia* attracted the special attention of a certain collector, who contemplated buying it. On hearing this, Mr. John Sargent expressed his opinion that it would be a deplorable loss to artists and the public if the picture, instead of taking its place in a gallery where all the world could see it, were to be buried in a private collection. He spoke to Claude Monet in this sense, and Monet at once started a campaign, carrying Manet's friends along with him in his enthusiasm. Twenty thousand francs were raised by subscription; the sum was to be paid over to Mme. Manet as the price of the picture, which was then to be offered to the Musée du Luxembourg. This proposal, however, roused the indignation of Manet's former opponents, the devotees of tradition; it appeared to them altogether too presumptuous. They would have been willing that one of those of Manet's works which they judged reasonable, such as the *Guitarero* of the Salon of 1861, or the *Bon Bock* of the Salon of 1873, should be admitted to the Luxembourg, but the *Olympia* they rejected categorically. They still considered it as pernicious as when it aroused general indignation in the Salon of 1865.

The only result of this opposition was that Claude Monet and the friends of Manet, who had seconded him, were more persistent than ever in their efforts, and after having collected the 20,000 francs and remitted it to Mme. Manet, they formally offered the picture to the Luxembourg. Their opponents, however, were so desperate in their resistance that a year's work was necessary before the opposition could be overcome. Even then this success would not have been obtained, had it not been for the prestige which the names of celebrated men lent to the subscription list, and for the assistance of an influential politician. M. Camille Pelletan, Deputy, presented Claude Monet to his friend the Minister of Public Instruction, who at last, on November 17, 1890, signed the order accepting the picture.

The *Olympia* remained in solitary isolation at the Luxembourg for some years, when an unexpected event took place, which led to the addition of a large number of Impressionist pictures. The painter Caillebotte died while still young in 1894, bequeathing

his collection of pictures to the Musée du Luxembourg. It included works by Manet, Degas, and by the Impressionists Pissarro, Claude Monet, Sisley, Renoir, Cézanne. The men who had made strenuous efforts to prevent the admission of the *Olympia* to the Luxembourg were equally anxious to oppose the acceptance of the Caillebotte bequest; but, having been defeated the first time, they had to recognise the fact that the result would be the same again, unless they moderated their demands. They contented themselves, therefore, with insisting that the collection should only be admitted to the gallery after certain eliminations had been made. Their hostility was concentrated upon Cézanne, always the most unpopular of the Impressionists. His work they wished to exclude altogether.

Caillebotte had appointed Renoir his executor. He had made it a condition in his will that his collection should be admitted to the Luxembourg in its entirety, and that no selection should be made so as to exclude the works of any artist who was represented in it. Renoir, acting together with Caillebotte's heirs, did his utmost to secure that the testator's wishes should be carried out, but the Administration des Beaux-Arts asserted that, in consequence of the limited accommodation at the Luxembourg, it was only possible to accept the collection on condition that it was reduced to smaller limits. Renoir and Caillebotte's heirs found that there was no alternative but to agree that a selection should be made; they demanded, however, that the selection should include works by all the painters, and, in particular, by Cézanne. Accordingly, the pictures to be placed in the Luxembourg were chosen in the following proportions:—By Manet, two pictures selected out of three; by Claude Monet, eight out of sixteen; by Sisley, six out of nine; by Pissarro, seven out of eighteen; by Cézanne, two out of four; by Renoir, six out of eight; and all the seven small pictures by Degas.

Since that time various works have been added to the Caillebotte Collection at the Luxembourg: the *Jeune femme au bal* by Berthe Morisot, a landscape by Guillaumin, two by Sisley, a full-length portrait of a woman by Renoir.

In France pictures do not receive final sanction until they

have been promoted from the Luxembourg to the Louvre. There they take their place under the masters who have stood the test of time, and if they can sustain the comparison, the question of their greatness is settled for ever. According to the traditional rule, no work can be admitted to the Louvre until ten years after the artist's death. When, in 1893, ten years had passed since Manet's death, his friends repeatedly expressed their desire to see the *Olympia* transferred from the Luxembourg to the Louvre. But in advancing the claims of Manet's work, opposition was encountered at every step. The directors of the *Beaux-Arts* and the authorities who controlled the admission of new works to the Louvre turned a deaf ear, and remained unresponsive to the representations which were made to them.

Thus, year after year, the *Olympia* remained in the Luxembourg until M. Clémenceau, an old friend of Manet, whose portrait Manet had painted, became Prime Minister. Claude Monet, who had been instrumental in securing for the *Olympia* a place in the Luxembourg, set to work to accomplish its promotion to the Louvre. On his demand, M. Clémenceau at once effected the transfer which was asked for. The *Olympia*, now hung in the "Salle des États," at the Louvre challenged comparison with the works of the great classics, romantics and realists of the nineteenth century—David, Ingres, Delacroix, Courbet. It has shown that Manet gave birth to new forms in art, which are no whit inferior to those which French painting had already produced.

After France, Germany was the country in which opinion, both among artists and the general public, was most sharply divided upon the question of Manet and the Impressionists; but nowhere, after the opposition had been overcome, did their works exercise such profound influence, or obtain such widespread recognition. In Germany, Manet acted upon Max Liebermann in much the same way in which he had acted upon the Impressionists in France. He gave him the impulse which led him to forsake the conventions of the studio and to paint in bright tones and in full light. Finding in this method a means to the development of his own talent, Liebermann became an initiator

in Germany; to his example was due the formation of the school of independent artists, who broke with the conventional academic methods and cast about for an original form of self-expression. The new German school succeeded in establishing itself only after a loud and prolonged contest. The struggle attracted all the more attention, inasmuch as in the foremost rank of the partisans of the old ideas, and consequently among the opponents of the German innovators and of Manet and the French Impressionists, was the Emperor William II.

After having won the homage of the German painters, Manet and the Impressionists found numerous adherents and admirers among German writers, critics, collectors, and directors of public galleries. Thus, owing to the effective propaganda which was carried on in their favour, their works found places both in public and private collections. Herr von Tschudi, the Director of the National Gallery at Berlin, became the most prominent partisan of the new French school. He had begun his work as director of the gallery by overhauling the modern German school; he eliminated a number of mediocre paintings, and gave emphasis to those masters who had hitherto remained unknown or neglected; thus he brought together a collection upon which it was possible to base an opinion of the German school as a whole. Having accomplished this first task, he believed that he ought to secure for the gallery some examples of the French painters—of Manet and the Impressionists—whose work, constituting a renaissance in painting, could not but produce beneficial results when known in Germany. He was aware, however, that to attempt to buy the works of foreign artists, whose merit was still the subject of discussion, out of the funds which the State allowed the gallery was impracticable. Accordingly, in 1896, he set to work to raise funds on his own initiative. He appealed to a number of wealthy men, persuaded them that in contributing they would be doing a public service, and so obtained considerable sums with which, in the course of a few years, he was able to procure a representative collection—two Manets, including *Dans la serre* of the Salon of 1876; three Renoirs, including *Les Enfants Bérard*; one Degas, three Claude Monets, one Sisley, one Pissarro, and three Cézannes.

In general, directors of public galleries are men who, without great personal effort, employ more or less advantageously, and sometimes very disadvantageously, the funds which the State places at their disposal. The case of Herr von Tschudi, therefore, a director who travels up and down the country carrying on a kind of propaganda among wealthy people, with a view to securing their assistance in adding to the collections under his charge, is so exceptionally meritorious, that it might have been supposed that his action would have been warmly applauded. Such, however, was not the case. He was indeed rewarded with the praise of those who were in sympathy with the advanced movement in art; but he had to undergo the violent attacks of all those devotees of tradition and obsolete formulas, who protested against the admission of the latest manifestations of French art into a German national gallery. Moreover, they were supported in the opposition by the Emperor William.

With characteristic impulsiveness, the Emperor at once decided to settle the vexed question for himself, and announced his intention of visiting the gallery in order to determine the fate of the newly-acquired Impressionist paintings. From his well-known preference for correct traditional art, it was conjectured that they would find little favour in his sight. Herr von Tschudi awaited his visit, prepared to submit to the consequences which might result from it; but at the last moment he had misgivings about the picture by Cézanne, and put it away out of sight. It appeared to him that the sight of the Cézanne would assuredly destroy whatever slight chance there was that the other pictures would meet with the Emperor's acceptance. In matters of art, unfortunately, emperors have no special infallibility. The Emperor William's judgment upon Manet and the Impressionists was very similar to that which the Parisian bourgeois had formerly pronounced—he found that their works lacked interest! He ordered them to be removed from the place which had been selected for them on the first floor, and only allowed them to remain in the gallery on condition that they should be placed in a less prominent position on the second floor. It is even probable that he would have ordered their expulsion altogether, had he not been restrained by a sense of the

consideration due to the men of wealth and influence who had contributed the funds for their purchase. When the Emperor had gone, Herr von Tschudi replaced the Cézanne with the other pictures. A friend to whom I related this incident remarked that an emperor could not be expected to feel anything but horror at such *anarchist* painting as that of Cézanne.

The work which men such as Herr von Tschudi and Max Liebermann had accomplished at Berlin could not fail to arouse emulation in the other large towns of Germany. Municipal galleries, therefore, opened their doors to Manet and the Impressionists. Hamburg possesses Manet's *Portrait de Rochefort* of the Salon of 1881; Bremen, Claude Monet's *Camille* of the Salon of 1866 and Manet's portrait of Zacharie Astruc; and Frankfort and Stuttgart various works of the Impressionists. At Hagen, in Westphalia, Herr Ernst Osthaus has formed a collection known as the Folkwang Museum, which is open to the public. It contains Renoir's *Lise* of the Salon of 1868 and works by the latest exponents of Impressionism, including Seurat, Van Gogh, Gauguin, Maurice Denis, Vuillard, etc. Private collections have also been formed in Berlin and other large towns. If they continue to increase, and it appears probable that they will, it will be possible to study the last expression of French painting as well in Germany as in France itself.

The works of Manet and the Impressionists owed their introduction to the United States to M. Durand-Ruel. He organised an exhibition in New York in 1886, which was held first at the American Art Association, and afterwards transferred to the Academy of Design. It included fourteen pictures by Manet, twenty-two by Degas, forty-one by Pissarro, fifty by Claude Monet, twelve by Sisley, thirty-six by Renoir, eight by Berthe Morisot, seven by Guillaumin. He followed this up by exhibiting a fresh collection at the American Art Association in 1887.

I paid a visit to the United States in 1888, and in New York received convincing proof of the success which had attended M. Durand-Ruel's initiation of Impressionist art. I visited the early collectors of Impressionist paintings. Mr. Irwin Davis possessed

Manet's *Enfant à l'épée* and an important picture by Degas, *Les Danseuses roses*. I found that Mr. Spencer was the owner of Renoir's portrait of Mme. Clapissou. If this portrait were to be exhibited to-day, it would be received with general approbation, but when it was first painted it was rejected by M. Clapissou, who found that it did not do justice to his wife's beauty. M. Durand-Ruel sent it to America, where it found a purchaser in Mr. Spencer. At Orange, in New Jersey, I also saw a collection which comprised works by Manet and the Impressionists.

This was still the heroic age of the new painting. It was still only appreciated by a very small minority. But the ardent enthusiasm, the birth and growth of which I had witnessed in France, manifested itself here also. Moreover, America is free from the prejudices of the Old World; the atmosphere is favourable to novelties. Hence Manet and the Impressionists did not encounter there that desperate resistance which they had to overcome in France and Germany. In these old countries the organised strength of academies of official art for a long time succeeded in blocking the way and were able to treat the innovators with cruel injustice. Nothing of the kind existed in America. In taking root there, the new art had only to overcome an opposition due to the astonishment which is at first naturally evoked by the appearance of original forms and modes of art. It was, therefore, soon accepted as worthy of a place by the side of those forms which were already firmly established.

The Metropolitan Museum at New York now possesses two works by Manet, presented by Mr. Irwin Davis in 1889, *L'Enfant à l'épée* and *Une jeune femme*. *L'Enfant à l'épée*, painted in 1862, found more favour when it first appeared than any other of Manet's pictures, with the exception of *Le Bon Bock* and *Le Guitarero*. Pleasing in its subject, executed in softly blended tones, it received nothing but praise from the very first. *Une jeune femme*, also known as *La Femme au perroquet*, on the other hand, was strongly condemned at the Salon of 1866, and has been more or less debated ever since. In these two works, therefore, the Metropolitan Museum possesses examples of Manet's two manners, the sober and the violent. The collection has since been

enriched by the *Portrait de Mme. Charpentier et de ses enfants* by Renoir, purchased at the Charpentier sale in Paris in April 1907 for the sum of 84,000 francs. This brilliantly successful picture is one of the artist's most important works.

The private collections of the United States now contain a very large number of the works of Manet and the Impressionists. The following is a list of paintings by Manet, with the names of their owners:—

| | |
|--|---------------------------------|
| <i>Le Guitarero</i> | Mr. Osborn, New York |
| <i>L'Acteur tragique</i> | Mr. George Vanderbilt, New York |
| <i>Le Repos</i> | Mr. George Vanderbilt, New York |
| <i>La Guitariste</i> | Mr. Pope, New York |
| <i>Le Buveur d'eau</i> | Mr. McCormick, New York |
| <i>Le Combat de taureaux</i> | Mr. Inglis, New York |
| <i>Le Torero mort</i> | Mr. Widener, Philadelphia |
| <i>La Chanteuse des rues</i> | Mrs. Sears, Boston |
| <i>Les Courses</i> | Mr. Wittemore, Boston |
| <i>Le Philosophe</i> | Mr. Eddy, Chicago |
| <i>Les Courses au Bois de Boulogne</i> | Mrs. Potter-Palmer, Chicago |
| <i>Vue de Venise</i> | Mr. Crocker, San Francisco |
| <i>Combat du "Kearsage" et de l' "Alabama"</i> | Mr. John Johnson, Philadelphia |

The works of Claude Monet in private collections are so numerous that it is impracticable to compile a list of them here.

By far the most important collection of the works of Manet and the Impressionists which exists in the United States is that brought together by Mr. and Mrs. H. O. Havemeyer, in New York. It was formed partly with the advice of their friend Miss Mary Cassatt. After having gathered together one of the finest collections of the old Italian and Dutch masters, and of the French masters of the nineteenth century, Ingres, Corot, and Courbet, they turned their attention to the most recent of the French painters. Mrs. Havemeyer, to whom the collection passed after the death of her husband, possesses the following works by Manet:—*Mlle. V. . . en costume d'espada*, *Jeune homme en costume de maja*, *Le Torero saluant*, *Le Christ aux anges*, *Le Jardin*, *Le Bal de l'Opéra*, *Le Port de Calais*, *Le Chemin de fer*, *Vue de Venise*, *En bateau*, and other less important works and pastels.

She has also a large number of works by Degas, representing every aspect of his art, also by Claude Monet and by Cézanne, including the latter painter's *L'Enlèvement*.

England has remained the country where the painting of Manet and the Impressionists has been least appreciated. At first sight this fact may seem surprising, for one of the artists of the group, Sisley, was of English nationality, and not only he, but also Pissarro and Claude Monet, painted in England. No one except Whistler painted the Thames with such skill as Monet; in his atmospheric views of the river he rendered its character and aspect with the same just observation as Whistler in his etchings and nocturnes. The results which the two men obtained with the help of different methods are fundamentally the same.

The reason why the latest form which French painting assumed remained without influence in England, is explained by the fact that it found no affinity there. Its chief characteristics were the use of bright tones and the sensation of the open air, peculiarities which hitherto had not attracted English artists. True, it was an Englishman, Constable, who was one of the first to realise the value of working directly from nature in landscape painting. His works, when exhibited in Paris at the Salon of 1824, had exercised a profound influence on the artists of that time, who were delighted with their freedom and sincerity. After that, the French landscape painters began to paint directly from nature. This method was gradually extended until it reached its complete development with Manet and the Impressionists.

But while Constable was understood in France, he had, during his lifetime, the support of only a small number of artists and connoisseurs in England, and died without having founded a school. English painters pursued a course quite different from his. The dominating influence was that of Turner and the Pre-Raphaelites. It has been erroneously attempted to establish a relationship between Turner and the French Impressionists; they differed greatly in their methods



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RENOIR

and code of æsthetics. As for the Pre-Raphaelites, their art was at the opposite pole to the French realism, which reached its culmination in Manet and the Impressionists. The Pre-Raphaelites stayed themselves upon literature; their gaze was directed less towards the external world of nature than towards the inner world of the imagination.

One looks in vain, therefore, in English collections and galleries for the numerous examples of the work of Manet and the Impressionists which are to be found in Germany and the United States. There is one exception, however. A complete collection of modern painting has been formed by a man possessed of that ardour of conviction which is able to perform prodigies. This gallery, however, is to be found not in England, but on the other side of St. George's Channel.

Sir Hugh Lane has succeeded in securing the co-operation of certain wealthy men, artists and collectors, and the support of the municipality, in the creation of a complete municipal gallery of modern art at Dublin. The undertaking, which was begun in 1905, has had a rapid success. The initial step was to make an appeal to local patriotism by securing the works of Irish artists, which were naturally supplemented by those of English painters. The collection was then extended so as to comprise foreign works, chiefly those of the French school, and here the selection depended entirely upon the judgment of Sir Hugh Lane, who was appointed honorary director. Thus works by Corot, Daumier, Courbet, Alfred Stevens, Puvis de Chavannes and Degas were added to the collection. Finally, in order that the gallery might be wholly representative of modern art, Sir Hugh presented to it his own valuable collection of pictures by Manet and the Impressionists, including Manet's *Musique aux Tuileries*, the portrait of *Eva Gonzalès* of the Salon of 1870, Renoir's *Les Paraphuies*, two Claude Monets, one Pissarro, and one Vuillard.

This creation of a municipal gallery, the work of a single man of discerning taste, has given to Dublin a representative collection of modern pictures such as exists in no other town in the British Isles, not even in London. Mr. D. S. MacColl,

the Director of the Tate Gallery in London, paid a remarkable tribute to the worth of the gallery in expressing his regret that it was not possible for him to achieve in his own domain in London what had been accomplished in Dublin. Irishmen in particular will readily appreciate the value of Sir Hugh Lane's gift of a collection of works by Manet and the Impressionists, after Mr. George Moore's exposition of the importance which this last phase of French painting possesses in the art of our time.

APPENDICES

APPENDIX I

CATALOGUE OF THE PAINTINGS AND PASTELS OF ÉDOUARD MANET

PAINTINGS

FIRST WORKS

1. *Head of Christ.*

Width 36 centimetres. Height 45 centimetres (14" × 18").

Seen full face. The hair falling on each side frames the head, which is surrounded with an aureole. Red drapery. A reed on the left shoulder. Inlaid panel. Below, on the right, Manet, 1856. M. l'Abbé Hurel, Paris.

2. *Woman Lying on a Bed (Study).*

Width 72 centimetres. Height 61 centimetres (28" × 24").

She is resting on a big white pillow; upper part of body nude, lower part covered with white drapery. Right arm bent, the hand pointing to her neck; left arm stretched alongside the body, the hand placed on the drapery. Background of conventional landscape.

This picture must have been painted when Manet was still frequenting Couture's studio. M. Théodore Duret, Paris.

3. *Little Landscape.*

Width 40 centimetres. Height 25 centimetres (16" × 10").

A big tree on the right whose branches spread over to the left and cover nearly all the top of the picture; at the foot, two women, one standing, the other seated. On the left a clump of trees. In the background the sea with a few boats. Signed on the right.

This picture, which must have been painted about 1857, recalls the mode of landscape painting which then prevailed among the "advanced" school, especially practised by Corot. M. Antonin Proust, Paris.

NOTE.—This catalogue has been translated by Mr. Wynford Dewhurst. The measurements in inches are given approximately.

4. *Study of a Head.* Exhibition 1867, No. 46.

Width 46 centimetres. Height 55 centimetres (18" × 22").

The head, in profile, turned towards the left, is that of an aged man, hair and beard ragged. The collar of the white shirt is open.

Madame Siredey, Paris.

5. *Copy of the "Bark of Dante and Virgil," by Delacroix, done at the Luxembourg.*

Width 41½ centimetres. Height 33 centimetres (16" × 13").

Mrs. H. O. Havemeyer, New York.

6. *Copy of the "Little Cavaliers," or "Gathering of Artists," by Velasquez, done at the Louvre.* Exhibition 1867.

Width 76 centimetres. Height 46 centimetres (30" × 18").

M. Faure, Paris.

7. *Copy of the "Madonna with the White Rabbit," by Titian, done at the Louvre.* Exhibition 1867. Exhibition 1884, No. 2.

Width 81 centimetres. Height 68 centimetres (32" × 27").

M. Faure, Paris.

8. *Copy of the "Portrait of Tintoretto," by himself, done at the Louvre.* Exhibition 1887. Exhibition 1884, No. 3.9. *Copy of a "Head of a Young Man," by Filippo Lippi, done at Florence.* Exhibition 1884, No. 3.

Very few of Manet's first works now exist. Those which remain form only a part of those which he produced. He himself destroyed, on the occasion of the successive removals accompanying his changes of studio, a great number of his early studies or attempts.

M. Faure, Paris.

1858, 1859, 1860

10. *The Boy with the Red Cap.*

Width 37 centimetres. Height 47 centimetres (15" × 19").

Full face. Head and shoulders. Red cap inclined on the left side of the head. Slight collar of white shirt. Greyish-black garment with a few buttons on top. Signed lightly on the right, E. M.

M. Pétel, Paris.

This picture and the following one show the same boy's head crowned with the same red cap.

11. *The Boy with the Cherries.* Exhibition 1884, No. 4.

Width 55 centimetres. Height 65 centimetres (22" × 26").

A boy, half length, full face, wearing a red cap, holding some cherries between his hands. M. Leclanché, Paris.

12. *The Absinthe Drinker.* Rejected at the Salon of 1859. Exhibition 1867, No. 29. Exhibition 1884, No. 5.

Width 99 centimetres. Height 1 metre, 30 centimetres (39" × 51").

M. Faure, Paris.

13. *Portrait of the Abbé Hurel.*

Width 37 centimetres. Height 47 centimetres (15" × 19").

This portrait was originally 64 centimetres wide and 92 centimetres high, but it was cut and reduced to its present dimensions.

Head of a young man seen in three-quarters profile. The costume is a black cassock, with a narrow white collar. Nearly life size.

This head shows a reminiscence of a head by Filippo Lippi, of which Manet had previously made a copy at Florence. M. l'Abbé Hurel, Paris.

14. *The Woman with the Dogs.*

Width 65 centimetres. Height 92 centimetres (26" × 36").

A woman standing, her head covered with a handkerchief, is holding two dogs with the right hand; in the background, on the left, a little perambulator is seen.

This picture formed part of the Manet sale, although not formally entered in the catalogue. M. Camentron, Paris.

15. *The Woman with the Pitcher, or La Verseuse.*

Width 45 centimetres. Height 55 centimetres (18" × 22").

She is turning towards the right, bareheaded, fair haired; clothed in a white garment, open at the neck. She holds in the right hand a basin into which she is pouring water from a little pitcher or vase, held in the left hand. On the left a green partition for background, on the right an opening through a window on to the country and the sky. M. Laurent-Cély, Asnières.

16. *Music at the Tuileries.* Exhibition 1867, No. 64. Exhibition 1884, No. 9.

Width 1 metre 19 centimetres. Height 76 centimetres (45" × 30").

A fashionable crowd under some trees. Some ladies sitting down, in their midst some gentlemen standing. Municipal Gallery, Dublin.

17. A study made in the garden of the Tuileries, about the same time as the *Music at the Tuileries*, representing some children under the trees.

Width 46 centimetres. Height 38 centimetres (18" × 15").

M. Durand-Ruel, Paris.

18. *Portrait of Rudini*. Manet Sale, No. 37.

Width 50½ centimetres. Height 61½ centimetres (20" × 24").

Full face, with a moustache; a parting on the left side of the head divides the hair. Stand-up collar, cravat filling the opening of the waistcoat. Black clothing. Head and shoulders.

M. Auguste Pellerin, Paris.

19. *Angelina*. Catalogued as *A Lady at her Window* at the Exhibition of 1867, No. 39. Caillebotte Bequest.

Musée du Luxembourg, Paris.

20. *Young Lady in 1860*. Catalogued *Portrait of Mme. B*—— at the Exhibition of 1867, No. 20. Manet Sale, No. 45.

Width 98 centimetres. Height 1 metre 30 centimetres (39" × 51").

She is life size, standing up, full face, wearing a black toque or hat. Clothed in a sort of black mantle or jacket. The right arm, with a gloved hand, falling along the body, on the jacket; the left arm bent towards the waist, the hand holding a glove. The figure stands out on a background of trees, with an opening on the sky, at the right.

M. Jacques Blanche, Paris.

21. *The Urchin, or Boy with the Dog*. Exhibition 1867, No. 23.
Exhibition 1884, No. 7.

Width 72 centimetres. Height 92 centimetres (28" × 36").

A bareheaded urchin, seen nearly full face, holding, with his right arm which is bent, a basket, out of which he is taking something to give the dog, whose head can be seen on the right at the bottom of the picture. Sky as background.

M. Rosenberg, Paris.

22. *Portraits of M. and Mme. M*—— (Manet). Salon of 1861.

Mme. Ernest Rouart, Paris.

23. *The Spanish Singer or Guitarero*. Salon of 1861. Exposition Universelle of 1889.

M. Osborn, New York.

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24. *The Startled Nymph*. Exhibition 1867, No. 30. Exhibition 1884, No. 18. Manet Sale, No. 14.

Width 1 metre 14 centimetres. Height 1 metre 46 centimetres (45" × 58").

She is nude, sitting down, turned towards the left, on a red oriental drapery, with green and yellow stripes. Her hair hangs loose down her back. A white drapery twisted round the leg. Background of green landscape.

M. Manzi, Paris.

25. *Sketch of the above Nymph*, Manet Sale, No. 18. Width 36 centimetres. Height 46 centimetres (14" × 18").

M. Bernheim jeune, Paris.

26. *The Students of Salamanca*. Exhibition 1867, No. 44.

Width 92 centimetres. Height 73 centimetres (36" × 29").

Two students, in the middle of the canvas, in traditional costume, clothed in black, with white bands and leather belt; one standing up wearing a hat, the other bareheaded, on his knees; the two hands placed on the ground, in the midst of a landscape with big trees.

M. Manzi, Paris.

27. *Scene in a Spanish Studio*. Manet Sale, No. 46.

Width 37½ centimetres. Height 45½ centimetres (15" × 18").

Velasquez seated before a canvas, his palette in his hand. Close to him a cavalier standing up, back view, a cane in his hand. On the right another cavalier standing up, both hands resting on a cane. The two cavaliers have white lace collars, and they are reproduced from two figures in the "Gathering of Artists" by Velasquez in the Louvre.

M. Jacques Blanche, Paris.

28. *Little Spanish Cavaliers*.

Width 25 centimetres. Height 45 centimetres (10" × 18").

On the left two bareheaded cavaliers standing. One in greyish-black, the other in red, with a white lace collar. On the right, in the background, a cavalier in pink, seen three-quarters of back. In front a little boy bearing a tray. Background, a room with open door.

M. Chéramy, Paris.

This little picture, in which the figures are painted after some little cavaliers in the "Gathering of Artists" by Velasquez, was executed at the same time as the preceding one.

29. *The Spanish Ballet*. Exhibition 1867, No. 28. Exhibition 1884, No. 12.

Width 91 centimetres. Height 62 centimetres (36" × 24").

On the right a male and female dancer are dancing, accompanying themselves on castanets. On the left a male dancer standing and a female dancer seated are resting. On the floor a bouquet of flowers, surrounded with white paper. Signed and dated: Ed. Manet, 1862. M. Durand-Ruel, Paris.

The male dancer, standing up, who figures on the right of the picture, was called Camprubi. Manet reproduced him separately in an etching and in a tinted brush-drawing.

30. *Portrait of Victorine Meurend*.

Head and shoulders. She is seen full face, slightly turned towards the left. The right ear, with an ear-ring, is the only one visible; reddish-blond hair, divided by a parting in the middle of the forehead. Blue ribbon, tied at the top of the head. Black garment round the shoulders, with a few black stripes. Signed at the top, on the right. M. Alphonse Kann, Paris.

Victorine Meurend was a young girl whom Manet had met by chance in the midst of the crowd in a room at the Palais de Justice. He had been struck with her original appearance and her decided ways. She had reddish-blond hair, a very white skin, and a very peculiar expression. She came to his studio and he first painted this head of her. Then he utilised her as model for two works, "The Street Singer" and "Mlle. Victorine en Costume D'Espada." From this time she became his favourite model, and all those who knew Manet and frequented his studio between 1862 and 1875 became acquainted with Victorine. She also posed for the woman in the "Lunch on the Grass," for "Olympia," "The Young Woman in 1866," "The Guitar Player," and the woman in blue in the "Railway."

31. *The Street Singer*. Exhibition 1867, No. 19. Exhibition 1884, No. 10.

Width 1 metre 18 centimetres. Height 1 metre 74 centimetres (46" × 69").

Standing up, full length, life size, clothed in a grey dress; she is holding her guitar under her arm and eating cherries.

Mrs. Montgomery-Sears, Boston.

32. *Young Man Dressed as a Torero*. Exhibition 1867.
Exhibition 1884, No. 11.

Width 1 metre 30 centimetres. Height 1 metre 96 centimetres (51" × 77")

He is standing up, resting one arm on a long stick, and spread out on the arm is a long Spanish shawl with a red ground.

The painter's brother, Eugène, served as model.

Mrs. H. O. Havemeyer, New York.

33. *Fishing.*

Width 1 metre 22 centimetres. Height 77 centimetres (48" × 30").

In the sky on the left, a rainbow. River in the midst of a wooded landscape. On the river a boat with three occupants, one of them fishing with a line.

On the right, Manet and his wife with a greyhound, dressed in Rubens costumes.

M. Durand-Ruel, Paris.

34. Another study of an analogous subject, *Fishing.*

Width 56 centimetres. Height 46 centimetres (22" × 18").

A fisherman in his shirt sleeves, holding a line. The background is formed by the wooded bank of the river.

35. *Woman Lying on a Sofa*, also called *The Mistress of Baudelaire*.

Width 1 metre 13 centimetres. Height 90 centimetres (44" × 35").

The head is shown full face, the hair hanging down each side. A very dark woman, clothed in a striped dress, slightly open at the neck. The skirt, of exaggerated width and puffed out, is supported by a crinoline, according to the fashion of the time. One foot, with the lower part of the leg, projects from the skirt. The right hand is placed on the back of the sofa. In the background a muslin curtain in front of a window.

The woman, who seems to be a Creole, had been brought to Manet's studio by Baudelaire, and she was supposed to be his mistress.

M. Cassirer, Berlin.

36. *Lola de Valence*. Exhibition 1867, No. 17. Exhibition 1884, No. 14.

Width 93 centimetres. Height 1 metre 5 centimetres (37" × 41").

Originally the figure stood out against a neutral background. The theatrical accessories were added afterwards.

M. le Comte de Camondo, Paris.

37. *Mlle. V. en Costume D'Espada*. Exhibition 1867, No. 12.

Exhibition 1834, No. 15.

Width 1 metre 29 centimetres. Height 1 metre 66 centimetres (51" × 65").

She is standing up, life size, advancing into the bull-ring, both arms uplifted; in one hand a coloured flag, in the other a sword.

Mrs. H. O. Havemeyer, New York.

38. *Oysters (Still Life)*. Exhibition 1884, No. 18. Manet Sale, No. 90.

Width $46\frac{1}{2}$ centimetres. Height $38\frac{1}{2}$ centimetres ($18'' \times 15''$).

Six oysters open on a plate, on the left. Two oysters open, with two halves of a cut lemon and a china pepper-pot on the right. A fork in the middle, in front.
M. Paul Gallimard, Paris.

39. *Guitar and Hat, Exterior of Door*. Exhibition 1884, No. 17.

Manet Sale, No. 91.

Width 1 metre 22 centimetres. Height $77\frac{1}{2}$ centimetres ($48'' \times 31''$).

A guitar, the neck turned to the right, on top of a kind of basket and some white linen. On the guitar, a round, broad-brimmed hat.

40. *The Old Musician*. Exhibition 1867, No. 10. Exhibition 1884, No. 16.

Width 2 metres 51 centimetres. Height 1 metre 90 centimetres ($99'' \times 75''$).

M. Durand-Ruel, Paris.

41. *The Child with a Sword*. Exhibition 1867, No. 4.

Metropolitan Museum, New York.

42. A small copy of *The Child with a Sword*, by Manet.

Width 31 centimetres. Height 42 centimetres ($12'' \times 16''$).

M. Gérard, Paris.

1863, 1864, 1865

43. *The Lunch on the Grass*. Salon des Refusés 1863.

Universal Exhibition of 1900.

Width 2 metres 70 centimetres. Height 2 metres 14 centimetres ($106'' \times 84''$).

Collection Moreau. Musée des Arts décoratifs, Paris.

44. *Olympia*. Salon of 1865. Universal Exhibition of 1889.

The Louvre, Paris.

45. *The Negress*.

Width 49 centimetres. Height 59 centimetres ($19'' \times 23''$).

A negress, seen full face, half length, her head wrapped in a parti-coloured handkerchief, wearing a necklace, low dress, white chemise.

46. *Young Woman Lying Down, in a Spanish Costume.*

Width 1 metre 5 centimetres. Height 95 centimetres (41" × 37").

She is lying on a garnet-coloured sofa or couch, her right arm raised and hand placed on her head.

To the right, on the floor, a little grey cat playing with an orange.

This picture was given by Manet to Nadar, and it bears the inscription,
"À mon ami Nadar." M. Édouard Arnhold, Berlin.

47. *The Posada.* Exhibition 1884, No. 21.

Width 89 centimetres. Height 52 centimetres (35" × 20").

Groups of bull-fighters, some wearing mantles. In the middle, the principal group formed of men standing up. To the left, one of them is seated on a bench. To the right another is seated on a table.

Mr. A. Pope, Farmington, U.S.A.

48. *Portrait of Zacharie Astruc.* Exhibition 1867, No. 34.

Width 1 metre 15 centimetres. Height 90 centimetres (45" × 35").

Full face, seated in an arm-chair, half length; the left hand on his chest thrust into the waistcoat, the right hanging down, resting on the arm of the chair.

To the left of the canvas, back of a room, in which are seen a woman, back view, and a rocking-chair. Bremen Museum, Bremen.

49. *Pears (Still Life)* Exhibition 1884, No. 22.

Two big pears. The one on the left upright, with the stalk turned upwards. The other on its side with the stalk turned towards the right of the canvas.

50. *Race-course.*

Width 31 centimetres. Height 41 centimetres (12" × 16").

Two ladies standing up against the ropes and posts of a race-course. The one on the left wearing a crinoline skirt and a grey jacket, a green parasol open in her hand; the other, on the right, wearing a yellow dress, with a blue ribbon in her hat.

Signed on the right: Manet 1863.

51. *The Dead Man.* Exhibition 1867, No. 5. Exhibition 1884, No. 24.

Width 1 metre 53 centimetres. Height 75 centimetres (60" × 30").

Life sized, stretched out dead, clothed in bull-fighter's costume; foreshortened, head towards the foreground.

This picture is the principal fragment of the picture exhibited at the Salon

of 1864, under the title, "Episode of a Bull-fight," which was cut and divided into two. Mr. Widener, Philadelphia.

52. *The second fragment of the Bull-fight.*

Width 1 metre 8 centimetres. Height 48 centimetres (43" × 19").

Represents three bull-fighters against the balustrade of the ring, with a black bull in front, cut in half lengthways. Two of the bull-fighters have also their legs partly cut off below. M. le Baron Vitta, Paris.

53. *The Water Drinker.*

Width 48 centimetres. Height 57 centimetres (19" × 22").

A boy in his shirt sleeves, seen in profile turned towards the left, holds in his uplifted arms a vessel full of water; his head thrown back and his mouth wide open; a stream of water pouring out of the neck of the vessel into his mouth. M. Durand-Ruel, Paris.

This picture is a fragment taken from the big picture, the "Gipsies," Exhibition 1867, which Manet cut, and from which he detached this and two other figures (54 and 55) catalogued at his sale: Male Gipsy, No. 52—width 73 centimetres, height 92½ centimetres. Female Gipsy, No. 53—width 73 centimetres, height 92 centimetres (29" × 36").

56. *The Dead Christ and the Angels.* Salon of 1864.

M. Durand-Ruel, Paris.

57. *Jesus, Insulted by the Soldiers.*

M. Durand-Ruel, Paris.

58. *A Study of the Head of "Jesus Insulted."*

Width 30 centimetres. Height 40 centimetres (12" × 16").

The head is bent and turned to the left, surrounded with a crown of thorns.

M. le Marquis de Narbonne, Paris.

Besides the two pictures of episodes in the life of Christ exhibited at the Salons of 1864 and 1865, Manet had a project of executing a third, *Christ and Magdalen*, which was not carried out. All that remains of this project is a preliminary grouping of the whole—No. 59—a sketch, 32 centimetres wide, 39 centimetres high (13" × 15"), which belongs to M. l'Abbé Hurel, and a more finished study—No. 60—representing Christ, head and shoulders, life size. Oval about 50 centimetres wide and 63 centimetres high (20" × 25").

The head is seen full face, with long hair falling down both sides on the

shoulders; the right hand is open and stretched out, as though emphasising words, the left holding a long stick, placed on the shoulder.

M. le Marquis de Narbonne, Paris.

61. *The Smoker.* Exhibition 1867, No. 49. Exhibition 1884, No. 26.

Pertuiset Sale, June 1888. Catalogued as *The Good Pipe*.

Width 80 centimetres. Height 1 metre (31" × 39").

He is life size, half length, wearing a sort of cap made of otter-skin, smoking his pipe, which he holds with the right hand, resting on the elbow.

M. Durand-Ruel, Paris.

62. *A Monk Praying.* Exhibition 1867, No. 21. Exhibition 1884, No. 25.

Width 1 metre 14 centimetres. Height 1 metre 46 centimetres (45" × 57").

He is life size, kneeling down, in the act of prayer, both arms stretched out, a cord round his waist, of which one end falls on the floor. Beside him a skull.

M. Jacques Blanche, Paris.

63. *The Reader.* Exhibition 1867, No. 27. Universal Exhibition 1889.

Width 82 centimetres. Height 1 metre 2 centimetres (32" × 45").

He is life size, half length, bareheaded, leaning over a big book, open in front of him.

M. Faure, Paris.

64. *The Woman Reading.*

Width 80 centimetres. Height 64 centimetres (31" × 25").

She is bareheaded, seen in profile, turned towards the left, seated in a garnet-coloured armchair, holding in the right hand, which is stretched out and open, an open book.

Above, to the left, the reproduction of the "Dead Man," on which can be read, underneath, the signature, Manet.

M. Chatté, Paris.

65. *A Philosopher.* Exhibition 1867, No. 32. Exhibition 1884, No. 29.

Width 1 metre 10 centimetres. Height 1 metre 85 centimetres (43" × 73").

He is standing up, life size, wrapped in a cloak. At his feet are some oyster shells.

Mr. Eddy, Chicago.

66. *A Philosopher.* Exhibition 1867, No. 31. Exhibition 1884, No. 30.

Width 1 metre 10 centimetres. Height 1 metre 85 centimetres (43" × 73").

He is standing up, wearing a sort of short mantle. He is stretching out his right hand, as though asking for alms.

M. Durand-Ruel, Paris.

67. *An Italian Woman* (Study), Manet Sale, No. 38.

Width $60\frac{1}{2}$ centimetres. Height 74 centimetres ($24'' \times 29''$).

Seen full face, half length, the head surmounted with a piece of square white stuff. Wearing a slight necklace. The chemise slightly opened. Her bare arms folded in front of her.

Mr. Alexander Cassatt, Philadelphia.

68. *The Races at the Bois de Boulogne*. Exhibition 1867, No. 25.

Width 1 metre 19 centimetres. Height 76 centimetres ($47'' \times 30''$).

Mr. Wittemore, Boston.

69. *Lawn on the Longchamps Race-course*. Doria Sale, May 1899, No. 190.

Width 23 centimetres. Height 38 centimetres ($9'' \times 15''$).

On the left, leaning up against the wire railing, a young woman, dressed in white, with a yellow straw hat and black ribbons. She holds in her hands, which are enclosed in yellow Suède gloves, an open garnet-coloured parasol.

Near her, on the right, seen from the back, a woman wearing a dust cloak, with her head hidden by a parasol.

Behind her in a carriage several flowered hats. Dated 1865.

M. Cognacq, Paris.

70. *Fish* (Still Life). Exhibition 1867, No. 38. Exhibition 1884, No. 31.
Exposition Universelle of 1900.

Width 92 centimetres. Height 72 centimetres ($36'' \times 28''$).

A big mullet in front, with some oysters, an eel and a lemon. A saucepan in the background.

M. Manzi, Paris.

71. *Fruit* (Still Life). Exhibition 1867, No. 37. Exhibition 1884, No. 32.

Width 71 centimetres. Height 45 centimetres ($28'' \times 18''$).

On a white tablecloth to the left, almonds, with grapes, gooseberries, and a knife in the foreground. A basket of peaches, some plums, and a glass in the background.

Collection Moreau. Musée des Arts décoratifs, Paris.

72. *Fruit* (Still Life).

Two bunches of grapes—a black bunch in front and a white bunch behind. On the right a fig. One black grape in the foreground. Signed on the left at the bottom.

M. Lasquin, Paris.

There exist three pictures by Manet painted after his journey to Spain, at the end of 1865, or in 1866, having the same subject and bearing the same title.

Bull-Fights.

73. The largest, exhibited at the Beaux-Arts in 1884, No. 36, and at the Universal Exhibition of 1900, formed part of the Pertuiset Sale in June 1883.

Width 1 metre 10 centimetres. Height 90 centimetres (43" × 35").

It represents the moment in the fight when the picadors are attacking the bull. To the left, in the foreground, a picador on horseback, with a lance in his hand; in the background another picador. In the middle of the arena the bull, which has overthrown a picador and his horse, while the toreros are running up and endeavouring to attract its attention. The background is formed by the arena, in full light, rising very nearly to the top of the picture, crowded with spectators. M. Durand-Ruel, Paris.

74. The second picture, of smaller dimensions than the preceding one—width 60 centimetres; height 48 centimetres (24" × 19")—represents the moment in the fight when the matador is about to kill the bull.

On the left the bull is looking at the matador, who, with the red flag in the left hand and the sword in the right, faces him in the foreground. The matador, seen thus from behind, is cut off a little below the knees, and his flag is also cut off below. In the ring three or four toreros and a dead horse. The background is formed by the arena, which is covered with spectators. On the left the door for the entry of the bulls into the ring. Mr. Inglis, New York.

75. The third picture, the least advanced as regards execution, formed part of the Manet Sale.

Width 78 centimetres. Height 64 centimetres (31" × 25").

A small bull in the foreground, cut off behind at the legs, looks towards the arena at four toreros, who are advancing on him. Opposite the bull, on the left, a picador standing still, ready to receive him. The background on the left is formed by the lower part of the arena, where the spectators are massed. M. Denis Cochin, Paris.

1886, 1887, 1888

76. *The Fifer*. Rejected at the Salon of 1866. Exhibition 1867, No. 11.
Exhibition 1884, No. 3. Universal Exhibition of 1889.

Width 1 metre 2 centimetres. Height 1 metre 66 centimetres (40" × 65").
M. le Comte de Camondo, Paris.

77. *The Tragic Actor*. Rejected at the Salon of 1866.
Exhibition 1867, No. 8.

The actor Rouvière in the rôle of Hamlet.

Mr. G. Vanderbilt, New York.

78. *The Matador Saluting*. Exhibition 1867, No. 16. Catalogued as *Un Matador de Taureaux*. Exhibition 1884, No. 34. Th. Duret Sale, 1894, No. 20, *The Torero Saluting*.

Width 1 metre 13 centimetres. Height 1 metre 71 centimetres (44" × 67").

A matador, clothed in a silver grey flowing garment, is standing up. In the left hand he holds the sword and the red flag; with the right, raised in the air, he presents his headgear at the moment of obtaining permission to kill the bull.

Mrs. H. O. Havemeyer, New York.

79. *Seascape (Calm Weather)*. Exhibition 1867, No. 40. Universal Exhibition of 1900. Catalogued *Leaving the Port of Boulogne*.

Width 92 centimetres. Height 72 centimetres (36" × 28").

The calm, blue sea stretches to the horizon. Some fishing-boats with sails move in different directions. A steamer pouring out a cloud of smoke.

80. *Seapiece*.

Width 26½ centimetres. Height 21 centimetres (10" × 8").

On the left a schooner under sail, two other boats also under sail. Birds flying in the air.

M. Max Liebermann, Berlin.

81. *Battle between the "Kearsage" and the "Alabama"*. Salon of 1872.

Mr. John Johnson, Philadelphia.

82. *The "Alabama" (Seapiece)*.

Centre foreground, a steamer turned towards the right.

M. de Mendelssohn, Berlin.

83. *The "Alabama" off Cherbourg*. Goupy Sale, March 1898.

Width 1 metre. Height 91 centimetres (39" × 36").

In the foreground a fishing-boat sailing away from the *Alabama*. The outline of the *Alabama's* rigging stands out against the sky, which is full of clouds; flags hoisted at the bowsprit and the stern. Several small craft cutting through the waves.

Mrs. H. O. Havemeyer, New York.

84. *Peonies*. Exhibition 1884, No. 37. Catalogued as a *Vase of Flowers* at the Exhibition of 1867, No. 37. Universal Exhibition of 1900.

Width 69 centimetres. Height 91 centimetres (27" × 36").

A bouquet of red and white peonies placed in a blue vase. At the foot of the vase, on the table, a peony and some stripped petals.

Collection Moreau. Musée des Arts décoratifs, Paris.

86. *A Cluster of Peonies*. Choquet Sale, July 1899.

Width 44 centimetres. Height 29 centimetres (17" × 11").

On a table, near a pair of pruning shears, a cluster of peonies with two white blossoms.

M. le Comte de Camondo, Paris.

87. *Stalk and Blossoms of Peonies*.

Width 45 centimetres. Height 55 centimetres (18" × 22").

A stalk of peonies reaching towards the top of the canvas. The blossoms and leaves rest on a grey table. A big red flower, a pink one, and a smaller white one. To the right, in front, a pair of pruning shears. Signed M. to the left at the foot.

Mlle. Mary Cassatt, Paris.

88. *A Young Woman* (called *The Woman with the Parrot*). Salon of 1868. Exhibition 1867, No. 16. Catalogued *Young Woman* in 1866.

Metropolitan Museum, New York.

89. *King Charles Spaniel*. No. 42, Exhibition 1867.

Width 37 centimetres. Height 45 centimetres (15" × 18").

He is placed on a red cushion, the head seen full face, the tawny coloured ears falling on each side. The body and front paws are less finished than the head. A ball in front.

M. Leclanché, Paris.

90. *A Rabbit* (Still Life). Exhibition 1867, No. 48.

Width 48 centimetres. Height 62 centimetres (19" × 24").

Hanging by the hind legs, the head and front part of the body resting on a table.

M. Jacques Doucet, Paris.

91. *The Guitar Player*. Exhibition 1867, No. 26. Exhibition 1884, No. 40.

Width 82½ centimetres. Height 66 centimetres (32" × 26").

Half life size. Bareheaded, clothed in white, neutral background. She is seen in profile, sitting down.

Mr. A. Pope Farmington, U.S.A.

92. *View of the Universal Exhibition of 1867.* Exhibition 1884, No. 41.
Manet Sale, No. 67.

Width 1 metre 97 centimetres. Height 1 metre 7 centimetres (78" × 42").

In the foreground the heights of the Trocadéro, where several persons are seen; in front a boy holding a dog, a woman on horseback, a man watering the turf; to the right three soldiers of the Imperial Guard. In the background, a view of the Exhibition buildings on the Champs de Mars; and to the right, above, a floating balloon. M. Auguste Pellerin, Paris.

93. *Portrait of Émile Zola.* Salon 1868.

The portrait of Émile Zola was engraved on wood by A. Prunaire in 1890.
Mrs. E. Zola, Paris.

94. *Portrait of Théodore Duret.* Exhibition 1884, No. 43.

Width 35 centimetres. Height 43 centimetres (14" × 17").

Petit Palais des Champs Élysées, Paris.

95. *The Beggar.* Exhibition 1884, No. 44.

Grey beard. Standing up, life size, wearing a felt hat, grey blouse and blue trousers, resting his left hand on a stick. The right holds a sort of piece of cloth passed over the shoulder.

96. *Soap Bubbles.* Exhibition 1884, No. 45.

Width 32 centimetres. Height 1 metre (32" × 39").

A boy, life size, half length, a bowl of soapy water in his left hand, is blowing bubbles into the air. Mme. Albert Hecht, Paris.

97. *The Reading.* Exhibition 1884, No. 46.

Width 73 centimetres. Height 61 centimetres (29" × 24").

A woman, clothed in white; is seated, turned towards the left, on a white sofa. To the left the background is formed by a white curtain. In front of the woman the leaves of a green plant. Behind her, a young man, his left hand resting on the back of the sofa, holds in his right hand a book from which he is reading. Mme. de Polignac, Paris.

Mme. Manet and her brother Léon Leenhoff sat for the two figures.

98. *At the Piano* (Portrait of Mme. Manet). Exhibition 1884, No. 47.

Width 46 centimetres. Height 38 centimetres (18" × 15").

She is playing the piano, seen in profile turned towards the right, in a black dress. M le Comte de Camondo, Paris.

99. *Young Woman with the White Shoe.* Manet Sale, No. 39.

Width 32 centimetres. Height $46\frac{1}{2}$ centimetres ($12'' \times 18''$).

She is standing, clothed in black, bareheaded. The left arm bent, the hand brought under her chin. The right arm dropped resting against a chair. A white shoe on the right foot is seen below the dress. Background of blue sky.

M. Auguste Pellerin, Paris.

100. *Portrait of a Young Man* (Léon Leenhoff).

Width 71 centimetres. Height 85 centimetres ($28'' \times 33''$).

Half length. The young man is seated in his shirt-sleeves, at a green table, peeling an apple.

National Museum, Stockholm.

101. *Execution of the Emperor Maximilian.*

Before completing the large picture, as it now exists in its final state, two others had been undertaken by Manet and brought to a more or less advanced stage.

101. In the first, width 2 metres 60 centimetres, height 1 metre 96 centimetres ($102'' \times 77''$), which gives a particularly dramatic impression, is seen to the right of the firing party a man full face, in a yellowish grey Mexican costume, wearing a large hat, standing up, holding a gun between his hands. This first composition must have been painted in 1867.

M. Vollard, Paris.

102. The second, at which all the men at the execution are soldiers, wearing képis, has been cut in pieces, nearly all of which have been collected and put together.

M. Degas, Paris.

103. In the final picture, width 3 metres 5 centimetres, height 2 metres 52 centimetres ($120'' \times 100''$), all the men are also wearing képis, and the entire picture has been brought to a most finished stage.

M. Denis Cochin, Paris.

104. Manet did, in the last place, a careful replica of the final picture, of reduced dimensions, width 60 centimetres, height 40 centimetres ($24'' \times 16''$), given to Mme. Méry Laurent and bequeathed by her to M. Victor Margueritte.

105. *Portrait of Mme. Manet.*

Width $50\frac{1}{2}$ centimetres. Height 60 centimetres ($20'' \times 24''$).

Head and shoulders. She is seen full face, bareheaded, the head

slightly inclined to the right. With a medallion hanging round the neck by a black chord. White chemisette with slight collar. Knot of ribbon on the bosom. Grey dress. Mr. George Moore, London.

106. *Portrait of Mme. Manet* (Sketch).

Width 76 centimetres. Height 1 metre (30" × 39").

She is clothed in a grey dress. Standing up, in profile, turned towards the right, wearing a black hat, with some material hanging behind.

M. Ménard-Dorien, Paris.

1869-1870

107. *The Balcony*. Salon of 1869. Caillebotte Bequest.
Luxembourg Museum, Paris.

108. A small replica of *The Balcony*.

Width 27 centimetres. Height 36 centimetres (10" × 14").

M. Gérard, Paris.

109. A sketch of the picture, width 38½ centimetres, height 46½ centimetres (15" × 18"). Manet Sale, No. 19.

In it is seen a young girl seated, in white, for whom Manet in the final picture substituted Mlle. Berthe Morisot. Mr. J. Sarjent, London.

110. *The Breakfast*. Salon of 1869. Catalogued under the title
After the Coffee, at the Exhibition of 1884, No. 48.

M. Auguste Pellerin, Paris.

111. *The Young Woman with the Muff*. Manet Sale, No. 29.

Width 60 centimetres. Height 73½ centimetres (24" × 29").

She is seen in profile turned towards the left. Hat with lace. Some locks of hair falling over her forehead. The hands in a muff. Clothed in a jacket or pelisse, sketched in with big strokes of the brush.

M. Auguste Pellerin, Paris.

112. *The Port of Boulogne*. Catalogued under the title *Moonlight*,
at the Exhibition of 1884, No. 49.

Width 1 metre. Height 80 centimetres (39" × 31").

Night or evening effect. The moon above, on the left, sheds on the

water of the port a wan light, in which some fishing-boats and their sails stand out black. Cloudy sky. A group of women in the foreground, on the left.

M. le Comte de Camondo, Paris.

113. *The Departure of the Steamer.* Exhibition 1884, No. 54.

Manet Sale, No. 78.

Width 1 metre 1 centimetre. Height 63 centimetres (40" × 25").

The departure of the steamer plying between Boulogne and Folkestone.

The steamer, of which the paddle-boxes and funnels are seen, is still alongside the quay. The crowd is pressing on the quay in front of the boat. The figures are cut off at the bottom of the canvas.

M. Degas, Paris.

114. Another of the same subject.

Width 71 centimetres. Height 59 centimetres (28" × 23").

The boat is still alongside the quay, but a mast is seen behind the paddle-boxes and funnels. Some bales on the quay in the foreground on the left. The figures in the crowd on the quay are not cut off at the bottom, but show their full length, and an open space is in front of them in the foreground. In the background, to the left, on the other side of the port, some boats moored.

Madame Bernstein, Berlin.

115. *Boulogne Jetty.*

Width 45 centimetres. Height 33 centimetres (18" × 13").

To the left a stone end of the jetty, which is continued by a wooden framework, on the right of which rises a little cabin and in the centre a sort of turret. Farther on, the sea, with some sailing boats and a steamer.

M. Durand-Ruel, Paris.

116. A second picture bearing the same title, *Boulogne Jetty.*

Exhibition 1884, No. 5.

The jetties formed by wooden scaffolding are seen from the side. Between them, in the centre, is seen the mast of a boat with the sail partly filled. Farther on, the sea and three fishing-boats with sails.

117. *Shore with Figures.*

Width 64 centimetres. Height 31 centimetres (25" × 12").

Sandy shore, calm sea, and sky with very bright colours. On the shore numerous figures, some bathers standing or sitting. Fishing-boats on the sea and a steamer on the horizon.

118. *Boats* (Study). Manet Sale, 1879.

Width $96\frac{1}{2}$ centimetres. Height 24 centimetres (38" × 9").

The sea, with the sun setting in a cloud in the background. To the left a steamer, in the centre a fishing-boat, of which only the sails are seen. To the right a ship with a square sail floating from the mast behind.

119. *The Salmon* (Still Life). Exhibition 1884, No. 50.

On a white tablecloth spread on a table is seen half a salmon (the tail) on a dish. In the background, to the right, a glass, a flask, and a big porcelain bowl. A knife to the left in front of the salmon.

Mrs. H. O. Havemeyer, New York.

120. *Still Life*. Exhibition 1884, No. 55.

Width 71 centimetres. Height 44 centimetres (28" × 17").

A big fish lying on a white napkin placed on a table. The head of the fish towards the left. A few crayfish to the left, and a big pike crosswise to the right.

M. le Marquis de Biron, Paris.

121. *Fish and Still Life*.

Width 46 centimetres. Height 38 centimetres (18" × 15").

To the left a knife with a triangular blade. In the centre an eel twisted into a semicircle. A mullet behind. The lot on a white cloth.

M. Durand-Ruel, Paris.

122. *Head of a Woman*. Manet Sale, No. 31.

Width $46\frac{1}{2}$ centimetres. Height 75 centimetres (18" × 30").

She is seen full face, a ribbon tied round the neck, wearing a hat.

123. *Portrait of Guillaudin on Horseback*.

Width 1 metre 16 centimetres. Height 88 centimetres (46" × 35").

Dapple grey horse, tail and head cut off by the frame, only the top of the body visible.

The horseman is bareheaded, holding his low hat in the right hand, as if saluting.

Dr. Linde, Lubeck.

124. *Portrait of the elder Mme. Manet*.

Width 80 centimetres. Height 1 metre 5 centimetres (31" × 41").

She is life size, clothed in black, the hands resting in her lap, holding a pair of eyeglasses. Hair plainly dressed. Grey background.

Mme. Vve. Manet, Sarcelles.

125. *Repose.* Salon of 1873. Th. Duret Sale, No. 29.

Mr. G. Vanderbilt, New York.

126. *The Funeral.*

Width 92 centimetres. Height 73 centimetres (36" × 29").

In the foreground, to the right, a funeral procession, to the left a clump of trees. Amongst the figures a grenadier of the Imperial Guard. In the background on the horizon, a part of Paris rises over the Panthéon.

M. C. Pissarro, Paris.

127. *The Music Lesson.* Salon of 1870. Manet Sale, No. 3.

M. Henri Rouart, Paris.

128. A preparatory study or separate sketch of the young woman who appears in the *Music Lesson*, done in black.

Width 81 centimetres. Height 95 centimetres (32" × 37").

M. Ménard-Dorian, Paris.

129. *Portrait of Eva Gonzalés.* Salon of 1870. Universal Exhibition of 1900.

Municipal Gallery, Dublin.

130. *Eva Gonzalés Painting in the Studio.*

Width 46½ centimetres. Height 56 centimetres (18" × 22").

She is seen from the back, palette in hand, standing clothed in a grey dress, painting on a canvas placed near her. By her side, on the right, a young man wearing a Spanish costume is seated on a table with his legs dangling.

M. Auguste Pellerin, Paris.

131. *The Garden.* Exhibition 1884, No. 68. Goupy Sale, March 1898.

Width 55 centimetres. Height 43 centimetres (22" × 17").

A young mother, seen full face, bareheaded, and wearing a bright morning costume, is seated on the lawn. Near her a young man is stretched on the grass. To the left, in the shade of the trees, the child is resting in its perambulator.

Mrs. H. O. Havemeyer, New York.

1871-1872.

132. *Landscape painted at Oloron (Study).*

Width 45 centimetres. Height 60 centimetres (18" × 24").

A steep road in the foreground, a square patch of green to the left, to the right a wall, a big white house at the curve in the road. High hills shutting off the horizon. Cloudy sky. Signed on the right in green: Manet.

M. le Marquis de Biron, Paris.

Manet painted other views at Oloron, principally a view of the high quarter of the town, nearly a metre in width.

133. *Arcachon Harbour.*

Width 55 centimetres. Height 35 centimetres (22" × 14").

In the foreground some trees, through which the water is seen; to the left a little steamer; in the centre a schooner with sails and some fishing-boats, The horizon is shut off by the sand-hills, which enclose the harbour.

M. Cassirer, Berlin.

134. Another view or sketch of *Arcachon Harbour* of smaller dimensions.

Width 30 centimetres. Height 25 centimetres (12" × 10").

At the left angle the sands of the shore; the water of the harbour stretches out, surrounded by sand-hills. Some boats near the shore.

M. Roger Marx, Paris.

135. *Shore, Low Tide.*

Width 49 centimetres. Height 34 centimetres (13" × 19").

To the right and in the background fishing barques (the kind called "chaloupes" in the Bordeaux district) run aground on the sand. To the left three little boats or canoes likewise aground. Grey sky. Signed below, to the right: Manet. Painted at Arcachon in 1871. Bequest of Dr. Evans, Paris.

Independently of this picture Dr. Evans possessed three others by Manet of small or medium dimensions, which were sent after his death to a museum in the United States, to which he bequeathed them.

136. *Seapiece.*

Width 42 centimetres. Height 25 centimetres (16" × 10").

In the centre, blue water on which some fishing-boats with sails are seen. In the background some dunes or hills. In the foreground a sandy shore, and

to the right some towers and walls with a tri-coloured flag above. Signed below on the right. Probably painted in the neighbourhood of Arcachon.

M. Bernheim jeune, Paris.

137. *View of an Interior.*

In the background an open window through which the sea is visible. In the centre of the room a round table on which a young man, who is sitting down, is resting his right arm. To the left a lady, seated, looking at the sea.

Painted at Arcachon in 1871. The lady is Mme. Manet and the young man her brother, Léon Leenhoff. Mrs. H. O. Havemeyer, New York.

138. *The Port of Bordeaux.* Exhibition 1884, No. 39. Th. Duret Sale, No. 21.

Width 1 metre. Height 63 centimetres (39" × 25").

In the background, to the right, the cathedral of Saint André and a part of the town. To the centre and left a swarm of masts and ships anchored in the port.

M. Édouard Arnhold, Berlin.

139. *Still Life (Almonds).* Exhibition 1884, No. 60.

Width 25 centimetres. Height 21 centimetres (10" × 8").

Three open almonds in the foreground, others not open behind. To the right two on a stalk.

M. Fantin-Latour, Paris.

140. *The Woman with the Eyeglasses.*

Width 42 centimetres. Height 38 centimetres (17" × 15").

A woman sitting down, lying back in an armchair, the right arm stretched out, gloved, wearing eyeglasses. Near her, on a stand, a jug of water with a glass.

M. Camentron, Paris.

141. *Head of a Woman with a Parasol.*

Width 32 centimetres. Height 52 centimetres (13" × 21").

She is seen full face, wearing a little round, black hat. Pink cravat. Both hands holding the handle of a blue open parasol which covers all the background of the canvas.

M. Auguste Pellerin, Paris.

142. *Races at Longchamps.* Exhibition 1884, No. 61.

Width 83 centimetres. Height 43 centimetres (33" × 17").

To the right the crowd, packed close together and mounted on carriages,

press against the barrier. In the centre of the picture a crowd of horses and jockeys seen coming towards the spectator are nearing the winning post. In the background and to the right, trees. To the right also the crowd pressing against the barrier.

Mrs. Potter-Palmer, Chicago.

143. *The Races at the Bois de Boulogne.* Exhibition 1884, No. 62.

On the right in the foreground, cut off by the canvas, two figures and two of the posts which bound the course. Then, farther in front some galloping race-horses seen lengthways, with four jockeys. In the centre of the picture, in the background, the extent of the course with the carriages and the crowd. The background is formed by the heights of Saint Cloud, which are seen on the horizon.

Mr. Wittemore, Boston.

144. *View in Holland (Seapiece).* Exhibition 1884, No. 64.

Width 61 centimetres. Height 50 centimetres (24" × 20").

In the foreground a boat on a canal with the sail hoisted and the wind behind. To the left, in the background, another sailing-boat, then a windmill. At the back, on the horizon, several mills, sailing-boats, and a steamer.

Mr. Alex. Cassatt, Philadelphia.

145. *The Port of Calais.*

In the background the steeples and houses of the town. In the front the masts of the ships in harbour, and the jetties and quays of the port. A schooner with the mizzen-sail hoisted is trying to enter the port.

Mr. Wittemore, Boston.

146. *Young Woman Veiled.* Manet Sale, No. 30.

Width 47 centimetres. Height 61½ centimetres (19" × 24").

She is seen nearly full face, wearing a hat from which a veil falls on to the face. Both arms brought towards the centre of the body, the hands clasped.

M. Deudon, Nice.

147. *Young Man on a Velocipede (Sketch).*

Width 20 centimetres. Height 53 centimetres (8" × 21").

He is seen full face, wearing a round hat, holding the handles of the velocipede. The right leg stretched out, the left barely indicated.

M. Moreau-Nélaton, Paris.

148. *Woman with a Fan*. Exhibition 1884, No. 65.

Width 43 centimetres. Height 58 centimetres (17" × 22").

She is seated in a chair turned towards the right, wearing a black dress and pink shoes, legs crossed. The right arm brought round to the front of the body, the left raised holding an open fan, which covers the top of the canvas.

Collection Moreau. Musée des Arts décoratifs, Paris.

149. *Study of a Nude Bust*. Exhibition 1884, No. 66.

Width 49 centimetres. Height 61 centimetres (19" × 24").

A dark young woman, bust uncovered to the waist, turned towards the right. Round her neck a black ribbon or necklace. A black gauze scarf covers part of the right arm.

M. Henri Rouart, Paris.

150. *The Swallows*. Exhibition 1884, No. 65.

Width 81 centimetres. Height 65 centimetres (32" × 26").

In the foreground two ladies are seated on the grass. The one in bright dress with a parasol is the wife of the painter, the other in black is his mother. A large meadow stretches to the horizon, where some mills, a steeple, and the houses of a village are seen. Some swallows are flying in the air.

Mme. Albert Hecht, Paris.

1873-1874.

151. *Le Bon Bock*. Salon of 1873. Exposition Universelle 1889.

M. Édouard Arnhold, Berlin.

152. *The Railway*. Salon of 1874.

Mrs. H. O. Havemeyer, New York.

153. *The Masked Ball*, or *The Opera Ball*. Exhibition 1884, No. 69.

Width 73 centimetres. Height 60 centimetres (29" × 24").

Mrs. H. O. Havemeyer, New York.

There are in existence two sketches or preliminary studies which help to fix *The Masked Ball*.

154. *Study of the Masked Ball*. Manet Sale, No. 20.

Width 46½ centimetres. Height 38½ centimetres (18" × 15").

Mme. Albert Hecht, Paris.

155. *Another Study.*

Width 35 centimetres. Height $26\frac{1}{2}$ centimetres ($14'' \times 10''$).

M. Cherfils, Paris.

156. *Young Woman Seated.*

Width 45 centimetres. Height 55 centimetres ($18'' \times 22''$).

Half length, full face, bareheaded, hair loose, in a white dressing-gown, on a green sofa. The right elbow resting on one of the arms of the sofa; her head on her hand. Rings on her fingers.

M. Rosenberg, Paris.

157. *Interior.* Manet Sale, No. 47.

Width $19\frac{1}{2}$ centimetres. Height 37 centimetres ($8'' \times 15''$).

A woman, bareheaded, sitting down, full face, reading, stands out clearly against the background of a room.

158. *Woman on a Balcony* (Sketch).

Width 48 centimetres. Height 43 centimetres ($19'' \times 17''$).

Head and shoulders, seen from the back, three-quarter. Blue dress, fair hair. Arms resting on a balcony. Background of landscape, some houses on a hill, sky above.

Guaranteed by Mme. Manet to the right, at the bottom.

M. Lechanché, Paris.

159. *Fishermen at Sea*, also known as *The Toilers of the Sea*.

Exhibition 1884, No. 79.

Width 80 centimetres. Height $63\frac{1}{2}$ centimetres ($31'' \times 25''$).

In the foreground, the forepart of a sailing-boat, in the open sea, upon the fore-deck three fishermen. In the background the sea and the sky.

M. Faure, Paris.

160. *The Tarred Boat.*

Width 60 centimetres. Height 59 centimetres ($24'' \times 23''$).

On the left a fishing-boat aground, and half turned over on the sandy shore, is being tarred by two men who are melting the tar against the bulwarks, with flames and smoke. Sea in background. Tar boiler to the right. Anchor in front of boat.

Mme. Besnard, Paris.

161. *On the Shore.* Exhibition 1884, No. 71.

Width 72 centimetres. Height 57 centimetres ($28'' \times 22''$).

In the background the blue sea rising almost to the top of the picture. In

the extreme horizon some boats. In the foreground the sandy shore, on which is lying, to the right, Eugène Manet, the painter's brother, in a blue cap; Mme. Manet, his wife, seated on the left in grey, with a straw hat and black ribbons.
M. Henri Rouart, Paris.

162. *Women on the Shore.*

Width 44 centimetres. Height 38 centimetres (17" × 15").

Two young women in bathing costume on a sandy shore. The one to the left is lying down, leaning on her right elbow; the other on the left is standing. In the background the sky and the sea. Some bathers in the sea.
M. Auguste Pellerin, Paris.

163. *Seapiece or Shore (Sketch).*

Width 61 centimetres. Height 50 centimetres (24" × 20").

Three figures sketched in the foreground on the shore; two to the left near a little boat lying ashore; one, in the centre, seen from the back. An anchor to the right. A big black boat stranded in the water; another, to the right, on the open sea. The rough sea is foaming on the shore.
M. Fantin-Latour, Paris.

164. *Seapiece.*

Width 52 centimetres. Height 32 centimetres (20" × 12").

On a foaming blue sea two fishing barques with sails are being rowed towards the right. In the background a great number of barques, likewise with sails.
M. Auguste Pellerin, Paris.

165. *The Tide Coming In.* Choquet Sale, No. 69. Catalogued
Seapiece, Manet Sale, No. 77.

Width 58½ centimetres. Height 47½ centimetres (23" × 19").

On the shore the incoming sea is nearing a black boat run ashore. Grey cloudy sky. To the left the front of a boat cut off by the frame.
M. Cassirer, Berlin.

166. *Seapiece, Stormy Weather.* Manet Sale, No. 80.

Width 72 centimetres. Height 55 centimetres (28" × 22").

The sea stretches towards the horizon, on which are seen a ship and a fishing-boat with a sail. Sky covered with clouds.

167. *Seapiece, Calm Weather.* Manet Sale, No. 81.

Width 73 centimetres. Height 56 centimetres (29" × 22").

In the foreground an open sandy shore. The sea towards the

right. Three fishing-boats are ashore; the one in the middle has a sail hoisted.

M. Théodore Duret, Paris.

168. *Polichinelle*. Salon of 1874.

M. Claude Lafontaine, Paris.

169. *The Game of Croquet*. Exhibition 1884, No. 73.

Width 73 centimetres. Height 46 centimetres (29" × 18").

Five persons, three men and two women, are playing at croquet on a lawn, a low wall in the background, a fence behind, and the sea closing the horizon.

This picture, comprised in the bequest made by the painter Caillebotte to the Luxembourg Museum, was rejected by the Museum Commission.

M. Caillebotte, Paris.

170. *A second Game of Croquet*. Manet Sale, No. 44.

Width 1 metre 6 centimetres. Height 72½ centimetres (42" × 29").

Four persons, two men and two women, are playing on a lawn in front of a clump of trees, which fills up all the background of the picture. To the left, in the foreground, a man seen from the back, seated on the lawn, wearing a straw hat. Near him a woman, seen in profile, turned towards the right. The other woman is seen full face, about to strike the ball. To the extreme right, in the background, the other man, standing up.

This picture was painted in the garden of the painter, Alfred Stevens, at the top of the Rue des Martyrs.

171. *Argenteuil*. Salon of 1875. Universal Exhibition of 1889.

M. Van Cutsem, Brussels.

172. *Argenteuil*. Universal Exhibition of 1900.

Width 1 metre. Height 61 centimetres (39" × 24").

The blue Seine bordered by the bank planted with trees. On the left in the foreground a woman seen from the back, standing up, wearing a pink dress, with a child wearing a straw hat. Some pleasure boats on the water. Dated 1874.

M. Auguste Pellerin, Paris.

173. *View of Argenteuil*. Manet Sale, No. 60.

Width 81 centimetres. Height 60 centimetres (32" × 24").

On the river three boats in line with one another, with their masts. In the background the bank of the river, planted with trees; the trees and the boats are reflected in the water.

174. *Claude Monet in his Studio*. Manet Sale, 1882. Choquet Sale, July 1899.

Width 98 centimetres. Height 80 centimetres (38" × 31").

Monet is seen painting in his boat, under a tent. In the background his wife, sitting down. M. Auguste Pellerin, Paris.

175. A sketch or first idea of *Monet in his Studio*. The two figures are placed side by side in the front of the boat.

Width 1 metre 95 centimetres. Height 1 metre 30 centimetres (77" × 51").

176. *The Monet Family in their Garden*. Exposition Universelle 1900.

Width 95 centimetres. Height 48 centimetres (38" × 19").

In the centre of the canvas Mme. Monet, in a light dress, is seated under a tree. Her son, dressed in blue, is lying down at her side. Monet, against a row of trees, is busy gardening. A cock and a hen in the foreground to the left. M. Auguste Pellerin, Paris.

177. *Young Woman*. Manet Sale, No. 16. (Sold in place of the *Execution of the Emperor Maximilian* in the printed catalogue, which was not put up for sale).

Width 74 centimetres. Height 92 centimetres (29" × 36").

She is turned towards the left, three-quarter face, looking in front of her, wearing a hood. Dressed in a brown jacket with a fur boa, her hands in a muff. Her skirt is only indicated. M. Hazard, Orrouy.

178. *Garden Toilette* (Study).

Width 33 centimetres. Height 41 centimetres (13" × 16").

A young woman, standing up, full face, against a green background, scarcely touched in. She wears a white dress, and is resting her left hand on a parasol of the same colour. The body is by no means complete, but the head is comparatively finished. M. C. Pissarro, Paris.

179. *The Young Woman with a Book* (Sketch). Manet Sale, No. 32.

Width 32 centimetres. Height 24 centimetres (13" × 9").

She is seated, turned towards the left, with her bare head leaning on the back of the chair. A book open on her lap. On the left, background of a bright colour. M. Bernheim jeune, Paris.

180. *Women Bathing*.

Width 98 centimetres. Height 1 metre 32 centimetres (39" × 52").

In a landscape with background of blue sky; above, to the right, two nude women are posed near the water of a stream. The one sitting down on the left, turned towards the right, in the foreground, with both arms raised above her head, arranging her hair. The other, in the background, is seen three-quarters from the back.

M. Auguste Pellerin, Paris.

181. *In a Boat*. Salon of 1879. Universal Exhibition of 1889.

Mrs. H. O. Havemeyer, New York.

182. *The Lady with the Fans*. Exhibition 1884, No. 70. Manet Sale, No. 13.

Width 1 metre 68 centimetres. Height 1 metre 13 centimetres (66" × 45").

Mme. Ernest Rouart, Paris.

PORTRAITS OR STUDIES PAINTED FROM Mlle. BERTHE MORISOT.

Manet was able to obtain Mlle. Morisot constantly as a model, as she first of all worked in his studio and afterwards married his brother. Besides the *Balcony* in the Salon of 1868, for which she posed as the lady seated, and *Repose* in the Salon of 1873, he also did several portraits of her, and other pictures for which she served as model.

183. *Head of a Young Woman* (in 1869). Manet Sale, No. 28.

Width 32 centimetres. Height 41 centimetres (12" × 16").

Head in profile turned to the left. Hat with bright feather. Hair falling in long curls over the neck. Bodice slightly open.

184. *The Young Woman in the Black Hat* (in 1872). Théodore Duret Sale, No. 22.

Width 38 centimetres. Height 55 centimetres (15" × 22").

Head and shoulders of a young woman, full face, wearing a black dress, a bunch of violets on her bodice. The face, partly in the shade, stands out against the bright and luminous background.

It is from this picture that the two portraits of Mlle. Morisot were lithographed.

Mme. Ernest Rouart, Paris.

185. *A Study* (in 1873).

Width 50½ centimetres. Height 62 centimetres (20" × 24").

She is wearing a black hat bent in front; a long black veil falls from it on the right side of the face and body. Her face resting on her right hand and elbow. Curls falling on both sides of the forehead.

186. *Portrait of Mme. Eugène Manet* (in 1874). Exhibition 1884,
No. 74.

Half length, bareheaded, turned to the right. In a black dress, slightly open at the throat, a black band round the neck. The left hand in front of the bosom, resting on a fan. Mme. Ernest Rouart, Paris.

187. Of smaller dimensions than the preceding, painted about the same time; a head and shoulders, reproduced by heliography, as a frontispiece to the notice by Stéphane Mallarmé, in the catalogue of the posthumous exhibition of the works of Mlle. Berthe Morisot, held at M. Durand-Ruel's in March 1896.

She is bareheaded. Hair falling in locks on the forehead, which they partly cover. A ribbon round the neck. Bodice open at the throat. Black dress and belt. Stretched out, lying down, head to the left of the canvas. Background of painted paper. Mme. Ernest Rouart, Paris.

188. *Study or Portrait in the Open Air*. Done at Bellevue in 1880.

Width 65 centimetres. Height 82 centimetres (26" × 32").

She is seated to the right of the canvas, turned to the left. Seen in profile. Wearing a rustic hat, tied by strings under the chin. In the background the green leaves of garden bushes, with two trunks of trees.

Mme. Ernest Rouart, Paris.

1875, 1876, 1877.

189. *The Artist*. Rejected at the Salon of 1876. Universal
Exhibition of 1900.

M. Auguste Pellerin, Paris.

190. *The Linen*. Rejected at the Salon of 1876. Manet Sale, No. 12.

M. Paul Gallimard, Paris.

191. *Bust of a Woman*. Manet Sale, No. 40.

Width 60 centimetres. Height 73½ centimetres (24" × 29").

She is seated on a chair turned to the left, the bust and arms bare, the arms folded across her chest. The hair, gathered in a chignon at the top of the head, is surmounted by a comb. In the background a curtain.

The model who posed for this bust is the one from whom *The Linen* is painted.

192. *Young Girl in White*. Exhibition 1884, No. 81. Manet Sale, No. 33.

Width 46 centimetres. Height, $56\frac{1}{2}$ centimetres ($18'' \times 22''$).

Young girl, full face, head surrounded with a kind of hood. The head, slightly inclined to the left of the canvas, is resting on the right hand and arm. Bracelet on her wrist. Her left hand on her breast.

Mr. Alex. Cassatt, Philadelphia.

193. *At the Ball* (Sketch). Manet Sale, No. 42.

Width $31\frac{1}{2}$ centimetres. Height 54 centimetres ($12'' \times 21''$).

A woman in a low dress, seen in profile, bareheaded, turned to the right.

194. *Head of a Woman*. (Alice Legouv  ). Manet Sale, No. 34.

She is seen full face, wearing a hat with a white band. Hair covering the forehead on both sides.

M. Bernheim jeune, Paris.

195. *Portrait of Mlle. de Marsy*.

Width 46 centimetres. Height 56 centimetres ($18'' \times 22''$).

Head and top of shoulders. Full face, a flower in her hair on right side of head. Light blue ribbon tied round the neck. Grey dress. Brown background.

196. *Parisienne* (H  l  ne Andr  e).

Width 1 metre 23 centimetres. Height 1 metre 90 centimetres ($48'' \times 75''$).

Life size, standing, full face. Wearing a little hat with the right brim turned up and inclined to the right. Fair hair. Arms hanging loose. A closed parasol in the right hand. Violet dress. Grey background.

Dr. Max Linde, Lubeck.

197. *Portrait of the Abb   Hurel*.

Width 30 centimetres. Height 42 centimetres ($12'' \times 16''$).

Standing up, full face, wearing triangular hat, with bands and cassock. Hands simply sketched, gathered in front of the body, and crossed.

Below, to the right: "   mon ami l' Abb   Hurel, Manet, 1875."

M. l'Abb   Hurel, Paris.

198. *Tama, Japanese Dog*.

Width 50 centimetres. Height 60 centimetres ($20'' \times 24''$).

The little black and white dog is standing on his legs in the middle of

the canvas. In front of him, on the floor, a Japanese doll. Against the wall of the room, which forms the background of the picture, a cane.

This little dog had been brought from Japan in 1872 by M. Cernuschi, founder of the Cernuschi Museum. M. Théodore Duret, Paris.

199. *Head of a Dog.* Manet Sale, No. 75.

Width 33 centimetres. Height $41\frac{1}{2}$ centimetres ($13'' \times 16''$).

A kind of long-haired water spaniel. Head turned to the right.

M. Haviland, Paris.

200. *Head of a Dog.*

Width 25 centimetres. Height 33 centimetres ($10'' \times 13''$).

Turned to the right. Fluffy pepper and salt hair. Three bits of red ribbon round the neck. Name above on right—"Douki."

M. Manzi, Paris.

201. *Portrait of M. Arnaud on Horseback* (Sketch).

Width 1 metre 57 centimetres. Height 2 metres 22 centimetres ($62'' \times 87''$).

He is on a horse turned to the right. Red coat, grey hat, riding boots. Background of canvas not covered: sketch of trees.

M. le Baron Vitta, Paris.

202. *The Amazon.* Manet Sale, No. 50.

Width 1 metre 16 centimetres. Height 90 centimetres ($46'' \times 36''$).

She is wearing a black tall hat, surrounded with a veil. The face in profile. Mounted on a horse, of which only the top of the head and the body is seen, turned away from the spectator. Background formed by trees.

Dr. Linde, Lubeck.

203. *The Brougham* (Sketch). Manet Sale, No. 55.

Width 81 centimetres. Height 65 centimetres ($32'' \times 26''$).

On the right side of a street barely sketched in, a brougham is standing, seen from the front. In the street a man standing, talking to the coachman.

204. *The Grand Canal at Venice.* Exhibition 1884, No. 79.

Painted at Venice during Manet's visit there in 1875. The big coloured posts, striped blue and white, placed in the water before the door of a palace, are principal objects in the picture. A gondola between the posts.

Mrs. H. O. Havemeyer, New York.

205. A sketch or preliminary study of the finished picture.

Width 48 centimetres. Height 57 centimetres (19" × 23").

M. Faure, Paris.

206. *Child in the Midst of Flowers* (Top of a door). Exhibition 1884,
No. 8. Manet Sale, No. 66.

Width 98 centimetres. Height 60 centimetres (39" × 24").

A child wearing a straw hat, only the head and top of the chest visible, is buried in leaves and flowers.

M. Leclanché, Paris.

207. *Young Woman in the Midst of Flowers* (Sketch). Manet Sale, No. 61.

Width 81 centimetres. Height 65½ centimetres (32" × 26").

Against a background of bushes, a brightly dressed woman stands out clearly, placed in the middle of beds of flowers, wearing a brown hat, holding her parasol, lightly sketched in, on her shoulder with the right hand.

M. Auguste Pellerin, Paris.

208. *Young Girl in the Midst of Flowers* (Sketch). Manet Sale, No. 69.
Chabrier Sale, No. 11.

Width 95½ centimetres. Height 1 metre 14 centimetres (38" × 45").

A young girl standing up, wearing a green dress and a straw hat, is getting ready to go out. To the left some flowers, with shrubs.

M. Durand-Ruel, Paris.

209. *Woman in a Garden*. Manet Sale, No. 60.

Width 72 centimetres. Height 1 metre 10 centimetres (28" × 43").

Seen in profile, standing up, turned to the right, on her head a chestnut-coloured hat, with strings under the chin. Wearing a jacket of the same colour and a yellow plaid skirt. Both hands clasped in front of the body. Background of grass and green trees.

M. Albert Moullé, Paris.

210. *M. Hoschède and his Daughter* (Sketch).

Width 1 metre 30 centimetres. Height 97 centimetres (51" × 38").

He is seated on a bench in the open air, seen full face, wearing a straw hat, the right hand on his thigh, the left arm resting on a little iron table. The girl, standing behind him, is resting both arms on the back of the bench.

211. *Chanteuse de Café-Concert.* Manet Sale, No. 48.

Width $85\frac{1}{2}$ centimetres. Height $81\frac{1}{2}$ centimetres ($34'' \times 32''$).

Full face, bareheaded, low dress, arms hanging straight down each side of the dress, standing in front of the opening for the prompter.

212. *Portrait of Albert Wolff.* Théodore Duret Sale, No. 23.

Width 71 centimetres. Height 89 centimetres ($28'' \times 35''$).

Leaning back in an arm-chair wearing a black frock-coat, turned down collar and violet tie. Hands holding a cane resting on the two arms of the chair.

M. Manzi, Paris.

213. *The Toilet in front of the Glass.* Manet Sale, No. 43.

Width $74\frac{1}{2}$ centimetres. Height 92 centimetres ($29'' \times 36''$).

A young woman, with fair hair, seen from behind, is lacing her blue corset in front of a mirror or cheval glass, rounded at the top.

M. Durand-Ruel, Paris.

214. *Young Woman in Oriental Costume.*

Width 73 centimetres. Height 93 centimetres ($29'' \times 37''$).

She is standing up, full face, wearing a long white chemise, a yellow handkerchief round her head, and a coral necklace. Her arms hanging down each side of the body, an oriental fan in the right hand. A narghile in the corner, on the right.

M. Roger Marx, Paris.

215. *The Suicide.*

Width 45 centimetres. Height 36 centimetres ($18'' \times 14''$).

He is stretched on a bed, legs hanging down, feet on the floor, a revolver in the right hand. Background of grey room.

M. Auguste Pellerin, Paris.

216. *Oysters (Still Life).* Manet Sale, No. 81.

Width 35 centimetres. Height 55 centimetres ($14'' \times 22''$).

In the foreground on the left, a lemon cut in the middle, and an oyster. Behind, seven oysters on a white plate. To the left, behind also, a bottle of champagne in a wine cooler and part of a Japanese fan.

Mme. Ernest Rouart, Paris.

217. *Nana*. Manet Sale, No. 11.

Width 1 metre 16 centimetres. Height 1 metre 50 centimetres (46" × 59").
M. Auguste Pellerin, Paris.

218. *Portrait of M. Faure in the rôle of Hamlet*. Salon of 1877.
Manet Sale, No. 5.

Width 1 metre 31 centimetres. Height 1 metre 96 centimetres (52" × 77").
M. Durand-Ruel, Paris.

219. *First Study or Sketch of M. Faure in the rôle of Hamlet*.

Width 1 metre 31 centimetres. Height 1 metre 76 centimetres (52" × 69").
The figure is thinner and slighter than in the final picture. No belt or scabbard, no mantle on the arm or feather in the hat, as in the final picture.
M. Auguste Pellerin, Paris.

220. *Portrait of Stéphane Mallarmé*. Exhibition 1884, No. 87.

Width 34 centimetres. Height 26 centimetres (14" × 10").
Seated in an arm-chair, leaning on one side. The right hand, which holds a cigar, is placed on a paper. The left in his jacket pocket.
Mme. Mallarmé, Paris.

221. *Young Woman in a Round Hat*. Manet Sale, No. 36.

Width 46 centimetres. Height 55½ centimetres (18" × 22").
Seen in profile, wearing a round, black, narrow-brimmed hat; a veil falling to the middle of her face. White stand-up collar, blue dress. Umbrella in the right hand. Half length.
M. Auguste Pellerin, Paris.

222. *Young Woman in Pink* (Sketch). Manet Sale, No. 35.

Turned towards the left, standing up. Bareheaded. The hair, which falls partly over the forehead, is parted in the middle. She is clothed in a sort of bright pink dressing-gown, only just sketched in. Left arm falling alongside the body.
M. Blum, Paris.

The Cake.

There are in existence two pictures of different dimensions, with variations in the details, bearing the same title and having the same subject; a cake, in which a rose is inserted, placed on a white cloth, laid on a table. Some fruit and a knife form the accessories.

223. The larger one, Exhibition 1884, No. 85, width 79 centimetres, height 63 centimetres (31" × 25"), has a neutral and uniform background, rather dark. M. Faure, Paris.

224. The smaller, width 54 centimetres, height 46 centimetres (21" × 18"), has a bright grey background, diapered with leaves. M. Auguste Pellerin, Paris.

225. *Skating*. Exhibition 1884, No. 89. Manet Sale, No. 8.
Chabrier Sale, March 1896, No. 9.

In the promenade, a young woman with an embroidered bodice, wearing a fur toque, accompanied by a little girl, who holds her hand. On the rink behind, some skaters, whom the crowd regards with interest.

M. Cassirer, Berlin.

226. *The Cork*. Tavernier Sale, March 1900.

Width 91½ centimetres. Height 73 centimetres (36" × 28").

A tippler with a short pipe in the corner of his mouth, wearing a blue jacket, his cap over his eyes. Some glasses and bottles in front of him. Beside him, a woman sitting down, leaning on the table.

M. Tschoukine, Moscow.

227. *The Prune*.

A young woman sitting down, in a pink dress, wearing a hat trimmed with cloth, leaning her head on her right hand, her arm resting on a café table of white marble. The other hand placed on the table. In front of her a little glass, in which is a brandied prune.

M. Deudon, Nice.

La Servante de Bocks.

There are in existence two pictures of this subject of different dimensions and with variations.

228. The larger one, shown at the Exhibition of 1884, No. 88,
Manet Sale, No. 10.

Width 79 centimetres. Height 98 centimetres (31" × 39").

Represents the waitress holding two bocks in the left hand, which is raised, whilst she is placing the third on a table in the foreground. A man, smoking his pipe, half length, wearing a blouse and a cap, is looking at a female singer who appears to the left on a stage forming the background of the picture. To the left of the waitress and the man in the blouse, a spectator with a round grey hat.

M. Haviland, Paris.

229. Another of smaller dimensions than the preceding one.

Width 64 centimetres. Height 77 centimetres (25" × 30").

Represents the waitress and the man in the blouse in nearly the same positions and attitudes; but the man is not so developed, and is less than half length, being cut off at the middle of the arm; the background is formed by a tapestry behind the waitress, instead of a stage with an actress; and to the left, instead of the man with the round grey hat, is seen one with a tall black hat.

M. Auguste Pellerin, Paris.

230. A first study or sketch of the same subject of smaller dimensions than the two pictures.

Width 37½ centimetres. Height 45 centimetres (15" × 18").

M. Faure, Paris.

231. *Woman in Evening Dress.*

Width 85 centimetres. Height 1 metre 80 centimetres (33" × 71").

She is standing up, full length and full face, life size. Wearing a dress with violet-grey stripes. Both arms hanging down. Hands gloved. Holding in the left hand a Japanese fan. The top of the bodice cut low, showing a white chemisette, which covers the chest and arms.

M. Cognacq, Paris.

232. *Races at Longchamp.*

Width 21 centimetres. Height 12½ centimetres (8" × 5").

Five horses and jockeys coming towards the front. To the right a jockey in a blue cap, one in a pink cap next. The background to the right, rising to the top, is formed by a screen of trees at the foot of which some spectators are seen. Inlaid panel.

M. Durand-Ruel, Paris.

233. *View taken near the Place Clichy (Study).*

Width 23 centimetres. Height 38 centimetres (9" × 15").

Houses of different colours. Black sky, red roofs, a swarm of people, some men sweeping.

This study formed part of the Blor sale, May 1900; it was catalogued, by mistake, "Street at Bayonne." Manet never painted at Bayonne.

M. Bernheim jeune, Paris.

PORTRAITS OR STUDIES PAINTED FROM Mlle. LEMONNIER.

In the years 1876-1877-1878, Manet did six portraits or studies, varying the composition and the costume, of a young lady friend of his family, Mlle. Isabelle Lemonnier.

234. *The Woman with the Gold Pin*, so catalogued in the Doria Sale, May 1899; 71 centimetres wide, 91 centimetres high (28" × 36").

A young woman in black, standing up, full face. The bodice is cut V-shaped, and trimmed with lace frilling; the opening is fastened by a gold pin. The hair is dressed with a parting at the side, with a lock in the middle of the forehead; a black hat tilted on the side. Suède glove on the left hand.
M. Auguste Pellerin, Paris.

235. *Young Girl with the White Fichu*.

Represents the original standing up, turned towards the left of the canvas, head nearly full face. The neck is surrounded by a white fichu, forming a puffed knot under the chin. Garment, a sort of jacket with two rows of buttons. Black hat or toque. Glove on the left hand, right hand not seen.
Messrs. Agnew, London.

236. A third portrait; width 81 centimetres. Height 1 metre, 1 centimetre (32" × 40").

Represents the original standing up, turned to the right; bare headed, full face, head slightly inclined to the right shoulder.

A sort of jacket or paletot is thrown round the shoulders, and covers the body. She holds her round black hat with both hands in front of her. Pink leaves at the top of the bodice. Greyish blue background.

M. Auguste Pellerin, Paris.

237. A fourth portrait; 81 centimetres wide, 1 metre 1 centimetre high (32" × 40").

Represents the original standing up, nearly full face, head bare, bright low-necked evening dress, both arms dropped, and the gloved hands crossed in front.

Mme. Ernest Rouart, Paris.

238. A fifth portrait; 73½ centimetres wide, 92½ centimetres high (29" × 36").

Neither hand visible. It represents the original almost in profile, turned to the left, but the head, brought round a little, is seen three-quarter face. Wrapped in a big mantle trimmed with fur. Black hat. Hair partly arranged in curls on the forehead. Cut off in the middle of the skirt.

239. Finally, there exists a study or sketch of smaller dimensions than the preceding pictures—width 41 centimetres, height 31 centimetres (16" × 12").

The young girl is seated on the left in an armchair, bareheaded, dress cut a little low, bodice edged with fur, hands crossed. On the right a white flower-vase.

1878–1879

240. *At the Café.*

Width 83 centimetres. Height 77 centimetres (33" × 30").

In front of a marble table, on which are seen some glasses of beer and a matchstand, a man is seated between two women. He is wearing a tall black hat. The woman in the background, seen in profile, bareheaded. The one in the foreground is wearing a grey felt hat and is turning round, presenting a three-quarter view of her face. Behind these three persons is seen the back of a man, wearing a tall hat. Signed below on the right and dated 1878.

The engraver Guérard, husband of Eva Gonzalès, posed for the man between the two women. M. Auguste Pellerin, Paris.

241. *The 30th June 1878, Rue de Berne.* Manet Sale, catalogued *The Street adorned with Flags.*

Width 81 centimetres. Height 65 centimetres (32" × 26").

The whole extent of the street is seen in the sunshine. To the left, in the foreground, a one-legged man is walking on two crutches. To the right, an open fly, standing against the pavement. Some tri-coloured flags, lightly touched in, are hanging from the houses. M. Auguste Pellerin, Paris.

242. *The Flags, 30th June 1878.* Blot Sale, No. 188, May 1900.

Width 65 centimetres. Height 81 centimetres (26" × 32").

In the foreground, to the left, the red portion of a tri-coloured flag, cutting the street slantwise. To the right, a brougham seen from the back, with the head of the horse and the hat of the coachman. In the background the sunny right side of the street, where the houses are hung with flags.

243. *The Paviers of the Rue de Berne.* Choquet Sale, No. 70.

Width 79 centimetres. Height 63 centimetres (31" × 25").

A very luminous street receding into the distance. In front of the houses, various vehicles are stationed by the side of the pavement. In the foreground a group of paviers. M. Rosenberg, Paris.

The two pictures of the 30th June 1878, and the picture of the *Pavions of the Rue de Berne*, were painted by Manet from his studio, 4 Rue de St. Pétersbourg, from the windows of which a view of the whole length of the Rue de Berne could be obtained.

244. *Portrait of Manet by Himself, standing up.*

Width 63 centimetres. Height 94 centimetres (25" × 37").

Full face, standing up, yellowish grey jacket. Both arms bent, and hands in the pockets of the jacket.

This portrait, which has remained partly in the sketch stage, is the only one which Manet did of himself, with the exception of the one which follows.

Dr. Max Linde, Lubeck.

245. *Portrait of Manet, by Himself, called The Portrait with the Palette.*

Width 67 centimetres. Height 83 centimetres (26" × 33").

Black soft felt hat, face turned a little to the right. Yellowish grey jacket. Palette in the right hand. Half length.

Manet gives himself a much younger appearance in this portrait than in the preceding one, although both were painted at nearly the same time.

M. Auguste Pellerin, Paris.

246. *Portrait of George Moore.* Manet Sale, No. 59. Catalogued
Young Man in a Garden.

He is seen full face, bareheaded, dressed in blue, sitting astride a folding-chair, in the open air. In the background a garden fence, and a trellis covered with climbing plants.

M. Max Liebermann, Berlin.

247. *The Melon (Still Life).* Exhibition 1884, No. 93.

Width 55 centimetres. Height 45 centimetres (22 × 18").

A big melon on a marble table, lying a little towards the left.

M. Max Liebermann, Berlin.

248. *Head of a Woman.* Manet Sale, No. 26.

Width 51 centimetres. Height 63 centimetres (20" × 25").

Seen full face. Head bare with a few curls low on the forehead. A black fichu round the neck, tied and descending on the chest. Cut off at the arms, which are crossed in front. Green background.

M. Donop de Monchy, Paris.

249. *Under the Trees* (Sketch). Manet Sale, No. 62.

Width 81 centimetres. Height 65 centimetres (32" × 26").

In the centre foreground, a woman in a white dress seated under an open parasol; near her, a man in a light costume, stretched on the grass and leaning on his right elbow. To the right of this group, turning her back on them, a woman in a blue dress is stooping to gather some flowers. Behind, in the background, a man is watering the flowers with a hose.

M. C. Pissaro, Paris.

250. *Nude Woman*. Academical Figure, Manet Sale, No. 41.

Width 61½ centimetres. Height 81½ centimetres (24" × 32").

A young woman, nude, is sitting down, cut off by the frame above the thighs. Her arms are lifted and she is holding, with both hands, her hair, which covers her forehead. A bracelet on the left arm.

251. *In the Conservatory*. Salon of 1879.

National Gallery, Berlin.

252. *Portrait of Mme. Manet in the Conservatory*.

Width 1 metre. Height 80 centimetres (39" × 31").

She is bareheaded, in a grey dress, seated on a green bench, to the left of the canvas, turned towards the right, her hands crossed on her knees. Background of conservatory plants.

This picture was painted at the same time as *In the Conservatory* in the Salon of 1879, and the background is similar.

M. Manzi, Paris.

253. *Woman in Black, with a Fan*.

Width 83 centimetres. Height 72 centimetres (33" × 28").

She is seated on serge-covered sofa, on the left of the canvas, seen nearly full face, dressed in black, the two hands brought round to the front of the body, holding in the left hand a black fan, spread out. Bare head, black hair. Background of green conservatory plants. Painted at the same time as the two preceding.

M. Théodore Duret, Paris.

254. *Nude Bust*, painted from a model called Marguerite.

Width 49 centimetres. Height 59 centimetres (19" × 23").

The face in profile turned to the left. The bust enclosed partly in a white chemise. Fair hair. Wearing a straw hat with flowers. Green background. Signed below to the left, E. M.

She was Manet's model for his pastels, *Woman in a Bath* and *Woman with the Garter*.

M. Moreau-Nélaton, Paris.

255. *Head of a Woman.* Exhibition 1884, No. 92.

She is seen three-quarter face, turned towards the left. Holding in her two-gloved hands an open illustrated journal, at which she is looking. Wearing a little hat or toque, her hair coming over her forehead.

M. Faure, Paris.

256. *Portrait of M. de Jouy.* Exhibition 1884, No. 93.

Width 64 centimetres. Height 79 centimetres (25" × 31").

He is turning towards the left, in an advocate's gown, with white bands on his chest, and a black cap on his head. White side-whiskers. His left hand open and resting on his gown. Under his arm a brief, on which is written: "À J. de Jouy, E. Manet."

Bequeathed by M. de Jouy to M. Maugras, Advocate, his executor and his friend.

257. *Chez le Père Lathuille.* Salon of 1880, Manet Sale, No. 6.

Théodore Duret Sale, No. 18.

M. Van Cutsem, Brussels.

258. *Portrait of Mlle. Gauthier-Lathuille.*

Width 49 centimetres. Height 60 centimetres (19" × 24").

She is seen full face. Her arms are bare and cut off half length. She is wearing white muslin, the bodice slightly open, and a hat likewise of muslin.

Musée de Lyon, Lyon.

259. *The Promenade.* Manet Sale, No. 64.

Width 70 centimetres. Height 93 centimetres (28" × 37").

A young woman standing up, seen in profile, her head turned slightly back, in walking costume, black dress and mantle, is advancing towards the left. She is wearing a hat trimmed with mauve flowers. Her gloved hands, clasped in front of her, holding a closed parasol. Background of foliage.

M. Auguste Pellerin, Paris.

260. *Portrait of M. Brun.*

Life size. Full length. Fair moustache. Violet jacket. A small rose in his button-hole. Fawn waistcoat. White trousers. Green background.

M. Degas, Paris.

There are in existence two portraits which were commenced by Manet of M. G. Clémenceau, who was then Deputy for the eighteenth Arrondissement of Paris. Neither of them was finished. In both, the original is wearing

a buttoned frock-coat, his arms folded across his chest, represented as he appeared in the tribune.

261. *Portrait of M. Clémenceau.*

Width 94 centimetres. Height 1 metre 14 centimetres (37" × 43").

Sufficiently finished for the head to be identified, and the body is well modelled.

262. Another, less finished.

Width 93 centimetres. Height 1 metre 16 centimetres (37" × 46").

M. G. Clémenceau, Paris.

1880, 1881, 1882, 1883

263. *Portrait of M. Antonin Proust.* Salon of 1880.

M. le Baron Vitta, Paris.

264. Another, painted in 1877.

Width 1 metre 10 centimetres. Height 1 metre 80 centimetres (43" × 71").

The original is represented standing up, life size, three-quarter face, turned to the left. Head bare, holding his hat in his right hand, which is resting on a cane. The right arm gathered across the light fawn waistcoat. Black jacket and grey trousers. Grey background. M. Cognacq, Paris.

265. A preliminary sketch of the portrait of Antonin Proust, in which the head and legs are merely indicated in outline, and the head alone is more or less finished.

266. *Asparagus.* Exhibition 1884, No. 96. Universal Exhibition 1889.
Universal Exhibition 1900.

Width 54 centimetres. Height 44½ centimetres (21" × 17").

A big bunch of asparagus placed on a layer of green herbs, the points turned towards the left. M. Max Liebermann, Berlin.

267. *Ham (Still Life).* Exhibition 1884, No. 97. Pertuiset Sale,
June 1888.

Width 40 centimetres. Height 32 centimetres (16" × 13").

A ham, half cut off by the frame, in a silver dish on a white tablecloth. A knife in front of the dish. M. Degas, Paris.

268. *Portrait of Mlle. Emilie Ambre (in the rôle of Carmen).*

Width 75 centimetres. Height 98 centimetres (30" × 39").

She is seen full face, cut off half-way down the skirt, in a Spanish costume, the head enveloped in a mantilla. A bouquet of flowers on the left side of the breast. The left hand resting on the hip, the right brought round in front of the body and holding a shut fan.

This portrait was painted at Bellevue in the summer of 1880.

Mrs. A. Scott, Philadelphia.

269. *Little Girl on a Bench.* Manet Sale, No. 24.

Width 36 centimetres. Height 60½ centimetres (14" × 24").

She is seen three-quarter face turned towards the left, seated on a green garden bench. White collar falling over her shoulders, hair covering her forehead, grey hat with a wide brim, inclined to the back of her head. Background of foliage. Clothes very slightly finished.

Painted at Bellevue in 1880 at the villa of Mlle. Emilie Ambre.

M. Vayson, Paris.

270. A second study or replica of the little girl on a bench.

Width 49 centimetres. Height 59 centimetres (19" × 23").

M. Auguste Pellerin, Paris.

271. *Chanteuse de Café-Concert.* Manet Sale.

Width 74½ centimetres. Height 93 centimetres (29" × 37").

She is singing, posed on the stage to the right of the canvas, wearing a light dress, cut low, the right arm stretched out in front of her, the left, which is gloved, falling alongside the body, on the dress. Below to the left, spectators, roughly sketched in. In the background, the trees of a garden with gas globes above, cut off by the frame.

272. A preliminary study or sketch, with variations, of the *Chanteuse de Café-Concert*, of smaller dimensions.

Width 35 centimetres. Height 53 centimetres (14" × 21").

M. Auguste Pellerin, Paris.

273. *The Milliner.* Manet Sale, No. 51.

Width 74 centimetres. Height 85 centimetres (29" × 33").

She is seen in profile, wearing a low-necked dress, her head bare, turned towards the right, a mantle falling from her shoulders over the dress. She is

holding a woman's hat in her hands in front of her. To the left of the canvas a straw hat with a red ribbon. M. Auguste Pellerin, Paris.

274. *The Pink Lady.*

Width 72 centimetres. Height 91 centimetres (28" × 36").

A lady with bare arms and with her dress cut low in front, black hair, is seated on a chair with a gilt back, turning towards the right. Her arms are brought close together and her hands are clasped. Bracelets on her wrists. Pink dress with a sort of lace scarf passed round the neck and tied, covering the bosom. Light grey background. M. Auguste Pellerin, Paris.

275. *Mme. Manet in the Garden at Bellevue.*

Width 65½ centimetres. Height 82 centimetres (26" × 32").

She is seen in profile, sitting down, turning towards the right, in a wooden rocking-chair, wearing a straw hat with the brim turned down. Background of foliage. M. Max Liebermann, Berlin.

276. *Profile of Young Girl.* Manet Sale, No. 25.

Width 25 centimetres. Height 33 centimetres (10" × 13").

Bare-headed, profile, turned towards the right. Light blonde hair. Earring. High dress, dark blue, with white collar and cuffs. Seated on a red couch. M. Blot, Paris.

277. *The Watering-pot* (Decorative Panel). Exhibition 1884, No. 103.

Manet Sale, No. 87.

Width 60 centimetres. Height 98 centimetres (24" × 39").

A watering-pot to the right and a rake to the left. The background is formed by the leaves of some bushes with part of a garden walk and a few red flowers. M. Lechanché, Paris.

278. *Great Horn Owl* (Decorative Panel). Exhibition 1884, No. 110.

Manet Sale, No. 88.

On a background formed by the wall of a room the bird of prey is nailed with his head below and his wings spread out.

279. *Hare* (Decorative Panel). Exhibition 1884, No. 111. Manet Sale, No. 89.

Chabrier Sale, No. 12.

Width, 60½ centimetres. Height 97½ centimetres (24" × 38").

A hare hanging by his legs from the top of a window. To the left the window-panes, hung with white curtains. Mrs. W. R. Green, U.S.A.

280. *Vase of Flowers* (Decorative Panel). Manet Sale, No. 86. Chabrier Sale, No. 10.

Width 61 centimetres. Height 98 centimetres (24" × 38").

A vase on a wooden pedestal, containing a large bunch of flowers, roses and tulips, placed on a table. Mrs. W. R. Green, U.S.A.

281. Besides these four decorative panels, which formed part of the Manet Sale, there is a fifth, treated as a sketch or study.

Width 58 centimetres. Height 98 centimetres (23" × 38").

A bush with large leaves, in the foreground, to the left, stands out against a background of grass and the green foliage of trees. A few red flowers here and there. M. Max Liebermann, Berlin.

282. *Portrait of M. Pertuiset*. Salon of 1861.

M. Durand-Ruel, Paris.

283. *Portrait of M. Henri Rochefort*. Salon of 1881.

Hamburg Museum.

284. *Jeanne* ((Springtime). Salon of 1882.

Mr. Payne, New York.

285. *The Young Girl in a Cape*. Manet Sale, No. 22. Doria Sale, No. 188. Catalogued *Young Woman*.

Width 36 centimetres. Height 55 centimetres (14" × 22").

Three-quarter face, turned to the left, half length. She is wearing a serge coat with a cape. A rose placed below her neck on her bosom. On her head a hat trimmed with grouse feathers, with a violet ribbon round it. M. Cognacq, Paris.

286. *Young Bull in a Meadow*.

Width 1 metre. Height 79 centimetres (39" × 31").

Seen in profile, turned towards the right, with his head lowered, but turned round to the front. In the background the outskirts of a wood. Painted at Versailles in 1881. Signed below on the right: "Manet."

M. Théodore Duret, Paris.

This young bull is the only picture of its kind that Manet painted.

287. There is, however, in existence a little study of animals, painted in 1871, at Berck.

Width $21\frac{1}{2}$ centimetres. Height 12 centimetres ($8'' \times 5''$).

Three cows in a prairie. The one on the left seen from behind, the one in the centre seen in profile, and the one on the right almost full face.

M. Donop de Monchy, Paris.

288. *Portrait of Young Bernstein as a Cabin Boy* (Sketch).

Width 79 centimetres. Height 31 centimetres ($31'' \times 12''$).

He is seen full face and full length, with his legs wide open. White shirt and trousers. Sailor collar low down the back, and a knotted cravat in front. Hat thrust back.

Mme. Bernstein, Paris.

289. *The Escape*. Exhibition 1884, No. 109. Manet Sale No. 84.

Width 73 centimetres. Height $80\frac{1}{2}$ centimetres ($29'' \times 32''$).

The blue sea which rises towards the horizon fills nearly the whole of the canvas. To the top, very far away, appearing the size of a dot, a ship which is about to embark the refugees. In the centre a boat, which is carrying them towards the ship.

This picture, like the *Execution of Maximilian*, is one of the exceptional works, where Manet has painted a scene not witnessed by him. The scene represented is that of Rochefort and his companions effecting their escape from New Caledonia, whither they had been transported after the Commune.

Mme. Albert Hecht, Paris.

290. A preliminary study or arrangement of this subject of larger dimensions. Width 1 metre 16 centimetres. Height 1 metre $14\frac{1}{2}$ centimetres ($46'' \times 45''$), but less finished than the smaller picture.

The arrangement is the same, with the exception that the refugees in the boat which is carrying them towards the ship are more clearly defined, and the figure of Rochefort in the stern is more particularly recognisable.

M. Max Liebermann, Berlin.

291. At the time when he was painting *The Escape*, Manet was induced to paint a study of the head of Olivier Pain, who had been Rochefort's companion in his flight from New Caledonia.

The study, which was done rapidly, in one short sitting, represents the head in profile, slightly sketched on the canvas, which is left white.

Width 30 centimetres. Height 40 centimetres ($12'' \times 16''$).

M. Antonin Proust, Paris.

292. *The Bugler* (Sketch).

Width 81 centimetres. Height 1 metre (32" × 39").

He is seen nearly in profile turned towards the left, holding his bugle, which he is blowing, with his right hand. A képi on his head, wearing the infantry greatcoat.

Mr. George Moore, London.

293. *A Bar at the Folies-Bergère*. Salon of 1882. Manet Sale, No. 7.

Chabrier Sale, No. 8.

M. Auguste Pellerin, Paris.

294. A preliminary study of the same subject with variations.

Width 56 centimetres. Height 47 centimetres (22" × 19").

M. Durand-Ruel, Paris.

295. *Méry* or *The Autumn*. Exhibition 1884, No. 113. Manet Sale, No. 21.

Width 51½ centimetres. Height 73 centimetres (20" × 29").

She is bareheaded, seen in profile turned towards the left, against a very bright tapestry figured with flowers. Wearing a chestnut pelisse. Her hands in a muff suspended by a ribbon, which is passed over her shoulders. Cut off half way down the skirt.

Bequeathed to the Nancy Museum by Mme. Méry Laurent.

296. *The Amazon*. Exhibition 1884, No. 114.

Width 52 centimetres. Height 74 centimetres (20" × 29").

She is standing up, seen full face, wearing a tall black hat. A white handkerchief is placed in the opening of the bodice. She has her left arm raised to her breast, and her left hand is gloved. Cut off beneath the waist.

M. Auguste Pellerin, Paris.

In the last three years of his life—1880, 1881, 1882—Manet spent the summer near Paris; successively at Bellevue, Versailles, and Rueil. He painted in the gardens of the houses which he inhabited some open-air pictures with some figures against a background of leaves; or else he simply took as subjects the bushes and the trees in the gardens and the façade of the houses.

AT BELLEVUE IN 1880.

297. *Young Girl in a Garden*. Manet Sale, No. 65.

Width 1 metre 15 centimetres. Height 1 metre 51 centimetres (45" × 60").

In the foreground a young girl, life size, seen in profile turned towards the

right, wearing a straw hat with ribbons, is seated on the grass. Big white collarette and blue dress. Beyond her a watering-pot. As background, the foliage and flowers of the garden shrubs reaching to the top of the canvas.

This young girl was the sister of the Mme. Guillemet who appears in the picture *In the Conservatory*.
Mme. Ernest Rouart, Paris.

298. *Young Girl in a Garden*.

Width 70 centimetres. Height 90 centimetres (28" × 36").

The young girl of the preceding picture is introduced into this picture, under different conditions. She is very much reduced in proportions, and is seated on the grass in the centre of the picture, seen full face, with her straw hat and blue dress. To her left are placed a watering-pot and a rake. Some red flowers in the foreground. The background is formed by the foliage of the plants and trees covering a wall, and, above the wall, the upper part of the house. Blue sky.

M. Édouard Arnhold, Berlin.

AT VERSAILLES, 1881.

299. *My Garden* or *The Bench*. Exhibition 1884, No. 106.

Width 81 centimetres. Height 61 centimetres (32" × 24").

A slanting path cuts the garden in the centre. In the walk, to the left, a bench with iron legs, wooden seat and back. In the background a partition wall covered with green plants.

M. Durand-Ruel, Paris.

AT RUEIL, 1882.

300. *The House*.

The façade of the house with its windows, and in the centre a door with small columns, surmounted by a triangular pediment. A big tree in the centre, in front of the house, and some bushes in front and to the right.

National Gallery, Berlin.

301. *The House*.

Width 73 centimetres. Height 92 centimetres (29" × 36").

Same façade of house as the preceding, with the same door with small columns and triangular pediment, and the same big tree in front. This picture, however, instead of being painted in width, unlike the preceding one, is an upright.

302. *A Path*. Manet Sale, No. 72.

Width 66 centimetres. Height 82 centimetres (26" × 32").

A garden path commencing in the left corner and going towards the right,

where it is continued under trees. On the left a plot of grass, out of which springs the trunk of a tree. Glimpses are obtained of a wall surmounted by red roof, especially to the right. Above, on the right, the foliage of trees.

M. Durand-Ruel, Paris.

303. *A Path*. Manet Sale, No. 73.

Same subject as the preceding picture with variations.

Width 51 centimetres. Height 82 centimetres ($20'' \times 32''$).

The path starts from the left corner of the canvas, and goes slanting-wise towards the right. Some bushes in the foreground, and a wall behind. A big tree in the centre, of which the foliage is cut off at the top of the canvas.

Dr. Robin, Paris.

304. *Landscape at Rueil* (Rough Sketch). Manet Sale, No. 74.

Width $65\frac{1}{2}$ centimetres. Height 81 centimetres ($26'' \times 32''$).

Same subject as *The Path*, Nos. 72 and 73 in the Manet Sale; it remains, however, a rough sketch, especially the top part.

305. *Landscape at Rueil* (Sketch). Manet Sale, No. 69.

Width $46\frac{1}{2}$ centimetres. Height $56\frac{1}{2}$ centimetres ($18'' \times 22''$).

In the foreground some grass plots. To the left a tree, and a few shrubs against a wall. Behind, to the right, a house with a green shutter.

M. Albert Moullé, Paris.

306. *Trees*. Manet Sale, No. 71.

Width $65\frac{1}{2}$ centimetres. Height $81\frac{1}{2}$ centimetres ($26'' \times 32''$).

The big trunks of trees in the centre. The foliage is cut off at the top of the canvas. A bench under the trees, to the left, and a wall in the background.

Manet in the last years of his life amused himself by painting fruits of all kinds on canvases of small dimensions. Previous to 1871 he had painted some almonds (Exhibition 1884, No. 60); in 1879 and in 1880 he painted a big melon and some asparagus. During these and the following years he also painted—

307. *Peaches*. Manet Sale, No. 52.

Width $40\frac{1}{2}$ centimetres. Height $33\frac{1}{2}$ centimetres ($16'' \times 13''$).

Four peaches. Three placed side by side, the fourth on top of them, on some green leaves.

Mme. Bernstein, Berlin.

308. *Peaches.* Pertuiset Sale, June 1888.

Width 38 centimetres. Height 28 centimetres (15" × 11").

Some peaches heaped up, with a few green leaves, on a sort of tray or stand. M. Faure, Paris.

309. *A Basket of Pears.* No. 57 in the Manet Sale, substituted at the moment of the sale for the sketch catalogued under that number.

Width 41 centimetres. Height 35 centimetres (16" × 14").

Five pears with some vine leaves in an open basket.

M. Théodore Duret, Paris.

310. *A Pear.* Pertuiset Sale, June 1888.

Width 16 centimetres. Height 20 centimetres (6" × 8").

M. Degas, Paris.

311. *A Basket of Strawberries.*

Width 26½ centimetres. Height 20 centimetres (10" × 8").

In a wicker basket some strawberries piled on green leaves.

312. *Plums.* Pertuiset Sale, June 1888.

Width 24 centimetres. Height 22 centimetres (9" × 8").

Miss C. C. Haynes, New York.

313. *Raspberries.*

Width 20 centimetres. Height 40 centimetres (8" × 16").

M. le Baron Vitta, Paris.

314. *Apples.*

Width 23 centimetres. Height 17 centimetres (9" × 7").

Three green and red apples, two to the left and one to the right, reflected in the table on which they are placed. Heirs of Mme. Méry Laurent, Paris.

315. *A Lemon.*

Width 21 centimetres. Height 13 centimetres (8" × 5").

A big lemon in a silver dish, the stalk turned towards the right. Signed below, to the right, by Mme. Manet. M. le Comte de Camondo, Paris.

316. *Short Bottle.*

On the corner of a table covered with a white napkin, beside a silver knife, a square bottle containing some English pickles. Red wax on the cork.

M. Joseph Bernheim, Paris.

Manet painted towards the end of his life a certain number of pictures in which flowers are painted in glass or crystal vases. Some of them figured at the Exhibition at the Beaux-Arts in 1884, Nos. 100, 101, 102, 115, 116.

317. *Roses.*

Width 24 centimetres. Height 31 centimetres (9" × 12").

A red rose and a yellow rose with a few leaves in a sort of tall champagne glass. Light grey background. Signed to the right, below, Manet.

Heirs of Mme. Méry Laurent, Paris.

318. *Roses.*

Width 24 centimetres. Height 18 centimetres (9" × 7").

Two roses with stalk and leaves lying on a white tablecloth, the one on the right an ordinary rose, the other on the left a tea rose.

M. Auguste Pellerin, Paris.

319. *Bouquet of Flowers.*

Width 34 centimetres. Height 52 centimetres (13" × 20").

Flowers of different colours : peonies, gladiolas, marigolds, with leaves, in a tall crystal vase, through which are seen some leaves and stalks in the water.

M. Auguste Pellerin, Paris.

320. *Flowers.* Choquet Sale, No. 68.

Width 34 centimetres. Height 55 centimetres (13" × 22").

Some branches of lilac floating in a square crystal vase. The vase is placed on a table covered with a white cloth. Dark background.

Mme. la Comtesse de Béarn, Paris.

321. *Vase of Flowers, White Lilac.* Formed part of the Manet Sale, without being catalogued, in place of No. 27.

Width 41 centimetres. Height 54 centimetres (16" × 21").

Some lilac lying sideways on both sides of the opening of a long crystal vase.

Mme. Bernstein, Berlin.

322. *Bouquet of Roses, Tulips, and Lilac.*

Width 34 centimetres. Height 54 centimetres (13" × 21").

The lilac is in the top part, to the left. To the right a tulip and two roses, one light pink, the other yellow. The whole in a tall, square, narrow vase, partly filled with water, in which the green stalks and a few leaves are to be seen. To the left of the vase, on the table, a red and white tulip with the stalk and one green leaf slanting.

M. Max Liebermann, Berlin.

323. *Bunch of Peonies.*

Width 42 centimetres. Height 55 centimetres (16" × 22").

Some peonies. Those in the top part of a dark red colour, with one underneath of a light pink. Some leaves spread out under the flowers. Glass vase of a rounded oblong shape, partly filled with water. Dark background.

M. Max Liebermann, Berlin.

324. *Vases of Flowers—Roses and Irises.*

Width 50 centimetres. Height 60 centimetres (20" × 24").

In a tall square crystal vase, on the side of which is painted a dragon, are some roses and irises with their leaves. At the foot, on the left, a narcissus. Grey background. Vase placed on bluish-grey marble.

M. Théodore Duret, Paris.

325. *Vase of Flowers.* Pertuiset Sale, June 1888, No. 5.

Width 35 centimetres. Height 55 centimetres (14" × 22").

Bunch of roses and lilac.

M. Faure, Paris.

326. *Lilac.* Pertuiset Sale, June 1888.

Width 21 centimetres. Height 27 centimetres (8" × 11").

Some branches of lilac placed in a big glass, spreading over on either side. The glass has a round, flat foot.

327. *Vase of Flowers.*

Width 35 centimetres. Height 56 centimetres (14" × 22").

Some roses in a long crystal vase partly filled with water. Some leaves mingled with the flowers.

This picture, finished on the 1st of March 1883, is the last painted by Manet. It is probably the one in the Havemeyer Collection at New York, which also contains No. 328, another flower picture by Manet, painted in 1870.

PASTELS.

PORTRAITS OF WOMEN.

1. *Mme. Manet on a Couch.*

She is lying on a blue couch dressed in seaside costume. White hat.
M. Degas, Paris.

2. *Half-length Portrait of Mme. Manet.*

Width 49½ centimetres. Height 61 centimetres (20" × 24").

She is seen in profile, turned to the right, wearing a straw hat with the brim turned down and one string hanging down along the shoulder. Head and top of bust.

3. *Mme. Zola.*

Width 44 centimetres. Height 52 centimetres (17" × 20").

Bareheaded, almost full face, turned a little to the left. Bodice with slight opening and narrow white collar. Violet dress. Light touches of grey around the head.
Mme. Zola, Paris.

4. *Mme. Clémenceau.*

Width 35 centimetres. Height 55 centimetres (14" × 22").

She is seen almost in profile, turned towards the right. Bareheaded, the hair brushed back from the forehead and arranged in a mass at the back of the head. White collar around the neck. The shoulders scarcely indicated. Dress on the chest roughly sketched in a kind of pleats.

Mme. Clémenceau, Paris.

There are in existence two portraits or compositions, differing completely, after Mlle. Lemaire, daughter of Mme. Madeleine Lemaire the painter.

5. The one shown at the Exhibition of 1884, No. 126. Width 45 centimetres. Height 53 centimetres (18" × 21"). Represents the young girl, head and bust seen in profile, turned towards the left, wearing a dark dress, with a chemisette rising above it and encircling the neck. She has a maroon-coloured hat or hood on her head, a long brim turned up in front with some trimming underneath. Grey background.
Mme. Madeleine Lemaire, Paris.

6. The other, width 33 centimetres, height 53 centimetres (13" × 21"), is a head without shoulders, full face, hair uncovered, neck surrounded by a white fichu, falling lightly, tied behind. Some curls on the forehead. Pink background above, lower part of the canvas not covered.
M. Gallimard, Paris.

Mme. M. Lévy.

There are in existence two portraits of Mme. M. Lévy of a different composition.

7. The one, quite finished, shown at the Exhibition of 1884, No. 124, represents the original turned towards the left, in a dress cut low in front, a necklace with a medallion round the neck. Head bare. The arms dropped and brought together in front of the body. Hands gloved. The dress buttoned in front by one row of buttons.

8. The other, which is only an oval sketch, 54 centimetres wide and 65 centimetres high (21" × 26"), formed part of the Manet Sale, without appearing in the catalogue. Bodice open in front, a gauze chemisette rising out of it to the neck. Black dress, blue bodice. Background of the picture not filled in, except for a partial touch of blue near the head.

Mlle. Diéterle, Paris.

9. *Mlle. C. Campbell.* Exhibition 1884, No. 131.

Width 44 centimetres. Height 54 centimetres (17" × 21").

Seen in profile, turned to the left, head bare, black hair falling behind over the nape of the neck. Dress cut low, with some cambric covering the bosom and shoulders. Earring. Head and commencement of shoulders only. Grey background.

M. Auguste Pellerin, Paris.

10. *Young Girl with the Rose* (Mlle. Lemonnier).

Width 45 centimetres. Height 54 centimetres (18" × 21").

Head and shoulders. Head bare, seen nearly in profile turned to the right. Black hair, falling over the forehead, which it partly covers. Slight locks of hair curling below the chignon on the nape of the neck.

Manet called this pastel *The Young Girl with the Rose*, after the rose which he had put in the bottom, on the right. Signed with an M in blue.

Mrs. H. O. Havemeyer, New York.

11. *Mme. Guillemet.*

Width 33 centimetres. Height 53 centimetres (13" × 21").

She is seen nearly in profile, turned to the left, sitting down. Wearing a black hat with strings under the chin and a metal buckle on top, in front of the hat, passed through the ribbon, some curls falling on the forehead.

It was Mme. Guillemet who passed for the lady seated on the bench in the picture *In the Conservatory* shown at the Salon of 1877.

M. Viau, Paris.

12. *La Parisienne* (Mme. Guillemet). Exhibition 1884, No. 144.
Manet Sale, No. 105.

Width 36 centimetres. Height 56 centimetres (14" × 22").

Really a second portrait of Mme. Guillemet. Bust turned towards the right. Head bare, turned full face towards the spectator. The fair hair, parted in the middle, covers part of the forehead on each side. Earring. White stand-up collar. Collar of the green dress of masculine cut or tailor made. At the bottom of the dress a fur tippet on both sides. Light grey background.
M. Groult, Paris.

13. *Mme. Loubens*.

Width 35½ centimetres. Height 46½ centimetres (14" × 18").

She is seated on a red divan. Head bare. Head turned towards the right, leaning on the left hand and arm. The right hand and arm resting on the knees. Large white collar around the neck, on the shoulders.

Executed in one short sitting.

M. Loubens, Paris.

14. *Mme. Loubens on her Bed*. Exhibition 1884, No. 35. Catalogued
Woman Lying in Bed.

Width 56 centimetres. Height 46 centimetres (22" × 18").

She is seen full face, lying in bed, in a white dressing-gown, her back raised against a pillow, resting her head on her right hand and arm. A kind of fichu on her head.

Mme. Loubens was a friend of his family, whom Manet painted in bed when she was ill.
Mrs. Th. A. Scott, Philadelphia.

15. *Mlle. Eva Gonzalès*.

Width 34 centimetres. Height 42 centimetres (13" × 16").

Head without shoulders. Seen nearly full face, slightly turned to the right. The hair arranged in two curls, placed on each side of the forehead, a long twisted curl falling down along the nape of the neck on to the right shoulder.

M. Bernheim jeune, Paris.

16. *Mme. Du Paty*. Exhibition 1884, No. 129.

Width 34 centimetres. Height 54 centimetres (13" × 17").

Head and shoulders full face. The head bare, turned slightly to the right. Dress cut low. Slight garland of flowers, violets and light buttercups, decorating the bodice. Light touches of grey above and around the head.

M. Auguste Pellerin, Paris.

17. *Mme. M.* (Sketch).

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen in profile, turned towards the right, her hair partly falling over her forehead. Wearing a hat tied under the chin with red strings.

M. Auguste Pellerin, Paris.

18. *Mme. M. in the Black Hat.*

Width 44 centimetres. Height 54 centimetres (17" × 21").

Seen nearly in profile turned towards the left. Wearing a black hat with a broad brim, inclined to the right side of the body, with a bunch of roses on top, partly covering the forehead and falling in a lock between the ear and the cheek. Black mantle or pelisse with ribbons in front, rising high in the neck; light tulle collar rising above it. Grey background.

M. Auguste Pellerin, Paris.

19. *La Comtesse D'Albazzi.*

Width 46 centimetres. Height 56 centimetres (18" × 22").

Head with an indication of the top of the shoulders. She is seen full face, with her hair partly covering her forehead, wearing a round hat, turned up behind. A large tulle collar round her neck. An open fan in front of her bosom.

Mr. Ernest Beckett, London.

20. *In the Box* (Eva Gonzalés and Léon Leenhoff).

A young woman in a low-cut evening dress with flowers in her hair is sitting with her arm resting on the red ledge of a box in a theatre. On the right is standing a young man in evening dress.

M. Auguste Pellerin, Paris.

21. *Mlle. Valtresse de la Bigne.* Exhibition 1884, No. 138.

Width 36 centimetres. Height 56 centimetres (14" × 22").

She is seen almost in profile turned towards the right. Head bare. Her hair falls over her forehead and covers it. Comb at the top of the head. White tulle collar. Earring. Only the top of the shoulder and of the chest sketched in. Blue dress with gold spots. Grey background. Lower part of canvas not covered.

Mrs. H. O. Havemeyer, New York.

22. *Mlle. Massin.*

Width 46 centimetres. Height 56 centimetres (18" × 22").

Head bare. The face seen in three-quarter profile turned towards the

left. Hair falling over the forehead. Narrow white collar. Head and shoulders with both arms standing out from the sides. Belt with buckle.

23. *Mlle. Marie Colombier.* Exhibition 1884, No. 139.

Width 34 centimetres. Height 53 centimetres (13" × 21").

Head and shoulders turned towards the right; fair hair, falling in a fringe over the forehead. Head bare, turned back; seen three-quarter face. Bodice opened at the neck with gauze over the tulle and lace front. Corner of the dress on the right shoulder maroon colour. Grey background.

M. Auguste Pellerin, Paris.

24. *Mlle. Irma Blumer.* Manet Sale, No. 144. Catalogued

La Viennoise.

Width 36½ centimetres. Height 57 centimetres (14" × 22").

She is seen in profile, turned towards the left, dark dress, wearing a round hat with a wide brim, trimmed with flowers on top. A spotted veil covers the top of the face.

Manet painted several pictures, portraits or studies from Méry Laurent while an actress, a very handsome woman, intelligent and educated. She was fond of the society of writers and artists. She was a kind of Ninon de L'Enclos on a small scale. She was particularly friendly with the poet Stephane Mallarmé, and, like him, was a frequent visitor to Manet's studio.

Manet painted from her his picture in oils, *Méry* or *The Autumn*, and executed several pastels of her.

25. *Méry Laurent in the Maroon-coloured Hat.* Exhibition 1884,
No. 136.

Width 44 centimetres. Height 54 centimetres (17" × 21").

She is shown nearly in profile, turned towards the right, wearing a sort of black mantle with ribbons puffed out on the chest, and rising high round the neck. On her head a wide-brimmed straw hat, tilted forward, with a feather and maroon trimming.

Dr. Robin, Paris.

26. *Méry Laurent in the Jacket with the Fur Collar.*

Width 34 centimetres. Height 54 centimetres (13" × 21").

The bust and the head turned towards the left, giving a three-quarter view of the face. She is wrapped up in a jacket with a fur collar, which fits tightly round the neck and rises up to the chin and the ear. Wearing a hat with a narrow brim, a sort of toque, which partly covers the forehead and descends to the ear.

27. *Méry Laurent in the Toque.*

Width 34 centimetres. Height 54 centimetres (13" × 21").

Head and bust nearly full face, turned slightly to the left. A little toque with a black velvet brim and a feather and a veil with black spots, turned up. Fawn glove on the right hand, which is cut off by the frame.

M. Jacques Blanche, Paris.

28. *Méry Laurent* (Head without bust).

Width 31 centimetres. Height 37 centimetres (12" × 15").

In profile, turned to the left. Very fair hair covering the forehead and falling on the nape of the neck in a large curl. Knot of red and white ribbon at the top of the head. Carmine lips.

29. *The Woman with the Pug* (Méry Laurent). Exhibition 1884,
No. 147. Manet Sale, No. 188.

Width 46½ centimetres. Height 56 centimetres (18" × 22").

She is bareheaded, turned towards the right, very fair hair, wearing a sort of black jacket, the collar of which encircles her neck. Holding a poodle or pug in her hands in front of her.

M. Auguste Pellerin, Paris.

30. *The Veiled Woman* (Méry Laurent). Exhibition 1884,
No. 150. Manet Sale, No. 103.

Width 35½ centimetres. Height 56 centimetres (14" × 22").

She is seen full face, wearing a toque or kind of little round hat from which falls a veil, covering her face and partly concealing her features. She is dressed in a sort of hood, and with her gloved hands holds a closed parasol in front of her.

M. Strauss, Paris.

31. *Young Woman Leaning Over* (Méry Laurent). Exhibition 1884.
Manet Sale, No. 104.

Width 35 centimetres. Height 55½ centimetres (14" × 22").

The figure seen in profile turned towards the left is wearing a round hat with a broad brim turned up behind. The arms, bare to the elbow, are joined under the chin, which rests on the two clasped hands. One bracelet on the right arm, two on the left.

32. Pastel portrait, a sketch of Elisa, Méry Laurent's companion and maid.

Width 20 centimetres. Height 25 centimetres (8" × 10"). Signed by Mme. Manet underneath, and dated 1882.

Head seen in profile turned towards the left, wearing a toque with feathers tilted forward and covering the forehead. Low white sailor collar, with a bow of blue ribbon. Mlle. Elisa, Paris.

There are in existence three portraits or studies in pastel of Mlle. Hecht, a little girl of five or six years of age, a daughter of Albert Hecht, one of the first connoisseurs to appreciate Manet. These three pastels are among the very last which the artist executed.

33. *Mlle. Hecht.* Manet Sale, No. 102, catalogued *Little Girl*.

Width 35 centimetres. Height 56 centimetres (14" × 22").

Full face, head bare. Reddish-blonde hair, ruffled all round the head and neck. White bow on the head. White collar and blue tie. Light touches of pink on the canvas around the head. Mme. Albert Hecht, Paris.

34. *Mlle. Hecht.*

Width 39 centimetres. Height 49 centimetres (15" × 19").

Bare head turned towards the left. Reddish-blonde hair falling in a mass on the nape of the neck. Bow of dark blue ribbon on top of the head. White collar. Bow of ribbon on the neck. Blue background.

Mme. A. Hecht, Paris.

35. *Mlle. Hecht.*

Width 44 centimetres. Height 54 centimetres (17" × 21").

Seen in profile turned towards the left. Hat of maroon-coloured straw with ribbon of nearly the same colour. Hair massed on the nape of the neck and the shoulder. Short dress, cut low at the neck, with white flounce. Background of blue sky. No signature. Mme. Pontremoli, Paris.

ANONYMOUS AND VARIOUS TITLES.

36. *The Unknown.*

Width 44½ centimetres. Height 53½ centimetres (18" × 21").

She is seen full face, head bare, dress cut low, showing the top of the left breast, and, underneath, the top of the chemise. A mantle with a fur collar covering the shoulders. Background of green plants.

M. Auguste Pellerin, Paris.

37. *Young Woman.*

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen full face, the head slightly inclined to the left. Bareheaded,

the hair arranged in a mass raised above the head, encircling both sides of the forehead. Dress cut low, with indication of the chemise. Grey background.

M. le Comte de Camondo, Paris.

38. *Head of a Woman.* Exhibition 1884, No. 128. Exposition Universelle, 1900, No. 1141, catalogued *Une Parisienne*.

Width $46\frac{1}{2}$ centimetres. Height $55\frac{1}{2}$ centimetres ($18'' \times 22''$).

Seen full face, turned slightly to the left, wearing a sort of cap with a bow of bluish ribbon in front. Neck wrapped in a fur. Top part of bodice black. Signed with "M" on the right.

M. Donop de Monchy, Paris.

39. *On the Bench.* Manet Sale, No. 111.

Width $50\frac{1}{2}$ centimetres. Height 61 centimetres ($20'' \times 24''$).

She is seen in the open air. A straw hat with a white rose on the top. White chemisette around the neck. Black tie, yellow gloves. Background of green plants.

M. Durand-Ruel, Paris.

40. *Head of a Young Girl.* Manet Sale, No. 113.

Width $35\frac{1}{2}$ centimetres. Height 56 centimetres ($14'' \times 22''$).

She is wearing a maroon-coloured bonnet with strings passing under the chin. Head turned towards the left. The dress is the same shade as the hat. The hair cut off across the forehead. Background of blue sky.

M. Haviland, Paris.

41. *Jeune Fille en Deshabillé.* Exhibition 1884, No. 125.

Width $35\frac{1}{2}$ centimetres. Height 56 centimetres ($14'' \times 22''$).

She is seen full face, bareheaded, with red hair coming down over the forehead. A slight blue dressing-gown, half opened, displays the upper part of the breast.

Mrs. Th. A. Scott, Philadelphia.

42. *Barmaid at the Folies-Bergère.*

Width 34 centimetres. Height 54 centimetres ($13'' \times 21''$).

She is seen in profile, the head turned towards the left, wearing a sort of Tyrolese felt-hat. Fair hair covering the forehead below the hat, and falling behind on the neck, gathered in a net. White stand-up collar. Rose in the bodice. Black dress.

This is the model who sat to Manet for the barmaid in his picture of the *Bar at the Folies-Bergère*.

Dr. Robin, Paris.

43. *Woman on the Sea Shore.* Manet Sale, No. 99.

Width 50 centimetres. Height 72 centimetres (20" × 28").

She is seated, turned towards the left, wearing a broad-brimmed hat which covers her forehead and is tied by strings under the chin. In the background the sea rises towards the top of the frame. To the right, on the horizon, a steamer indicated.

44. *The Woman in the Fur.* Manet Sale, No. 109.

Width 46½ centimetres. Height 56 centimetres (18" × 22").

She is seen nearly in profile, turned towards the left. Dark hair gathered up in a chignon, and very glossy in front. The neck surrounded by a thick fur collar. Grey background.

M. Claude Monet, Giverny.

45. *Head of a Child (Girl).* Manet Sale, No. 122.

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen full face, wearing a broad-brimmed straw hat tilted backwards. A bow of red ribbon with little flowers in the hat. Bow of ribbon at the neck. Slight touches of blue pastel around the hat. Lower part of the canvas not covered.

M. Théodore Duret, Paris.

46. *Head and Bust of a Woman.*

Standing up, seen in profile, turned towards the left, wearing a sort of cardinal or black jacket. Blue fichu round the neck, tied in front. Hat with grey feather and bunch of flowers behind. Hands brought together in front of the body.

47. *Repose.* Manet Sale, No. 97.

Width 50½ centimetres. Height 32½ centimetres (20" × 13").

A young woman, wearing a hat and a blue dress, is seated, turned towards the right, in a rocking-chair, her arms stretched out in front of her and placed on the arms of the chair.

M. Haviland, Paris.

48. *Head of a Woman.* Manet Sale, No. 213.

Width 38½ centimetres. Height 46½ centimetres (15" × 18").

She is seen full face, bareheaded, with chestnut hair, a few locks of which are falling on the forehead. Man's white collar with the points turned down and a bow of maroon-coloured ribbon round the neck. Only the top of the shoulders seen. Pearl-grey background.

M. Léon Hennique, Paris.

49. *Head of a Woman.*

Width 45 centimetres. Height 54 centimetres (18" × 21").

Turned towards the right, seen three-quarter face. Wearing a black hat. White tulle collar. Bodice on top of the right shoulder greyish-black. Light touches of grey around the head. Lower part of the canvas not covered.

M. Renoir, Paris.

50. *Spanish Woman.* Manet Sale, No. 107. Blot Sale, catalogued
Woman with the Mantilla.

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen nearly in profile turned towards the left. Head and black hair partly surrounded with a kind of hood or mantilla of white gauze, which covers the neck and shoulders. Blue dress. Dark grey background.

M. Blot, Paris.

51. *Head of a Woman (Sketch).* Manet Sale, No. 123.

Width 50 centimetres. Height 61½ centimetres (20" × 24").

Seen full face. Reddish-blonde hair arranged in a big knot at the top of the head, and tied with a black ribbon. Slight touches of blue to the left of the head. The rest of the canvas not covered.

Mrs. H. O. Havemeyer, New York.

52. *Head of a Woman.* Manet Sale, No. 110.

Width 50 centimetres. Height 61 centimetres (20" × 24").

She is seen full face, the head very slightly inclined towards the left. Wearing a small black and maroon hat, flat and bent, with white gauze on top. Hair falling on both sides of the nape of the neck. Bodice slightly open at the top, with indication of a collarette. Grey background at the top.

M. Durand-Ruel, Paris.

53. *Profile of a Woman (Sketch).* Manet Sale, No. 100.

Width 51 centimetres. Height 61 centimetres (20" × 24").

In profile turned towards the left. Black hair. Hat with green leaves on top, tied with strings under the chin.

M. Durand-Ruel, Paris.

54. *Head of a Woman (Sketch).* Manet Sale, No. 117.

Width 50½ centimetres. Height 61½ centimetres (20" × 24").

She is seen full face, bareheaded. Her fair hair partly covers both sides of the forehead. White dress cut low. Blue eyes. Grey background.

M. Groult, Paris.

55. *Woman Reading.* Manet Sale, No. 115.

Width 46 centimetres. Height 55 centimetres (18" × 22").

She is seen in profile, turned towards the left, wearing a black hat, holding in her left hand, encased in a glove, a newspaper which she is reading. Wearing an olive green jacket. Light background, wainscoting of a room.

56. *Head of a Young Girl.*

Width 44 centimetres. Height 53 centimetres (17" × 21").

Bare head in profile turned towards the right, with a light collarette of gauze and cambric. A light lock of hair is falling on the forehead. Signed on the left, Manet, in red. The background of the canvas bare, without any application of pastel.

M. Victor Margueritte, Paris,

57. *Head of a Woman.* Manet Sale, No. 118.

Width 46½ centimetres. Height 56 centimetres (18" × 22").

Seen in profile, turned towards the left, bareheaded. Hair in a fringe on the forehead, and falling in a mass on the nape of the neck. Low-cut dress with a bow of black ribbon on the chest.

This portrait consists only of light touches slightly indicated.

58. *Head of a Woman.* Manet Sale, No. 119.

Width 46½ centimetres. Height 55½ centimetres (18" × 22").

She is seen in profile, turned towards the left, wearing a hat of which the brim completely covers her forehead and the upper part of her cheek. White stand-up collar. The left forearm and hand are raised towards the top of the chest, and seem to hold a piece of stuff which is barely indicated.

59. *Woman with a Parasol.* Formed part of the Manet Sale without being catalogued.

Width 50½ centimetres. Height 60½ centimetres (20" × 24").

She is standing full length, turned towards the left, wearing a broad-brimmed hat, with the brim turned down, tied under the chin by strings, forming a knot. She holds in her left hand, which is gloved, an open parasol, resting on her shoulder. Right arm and lower part of dress barely sketched in.

60. *Head of a Young Girl.* Exhibited at the Beaux-Arts, 1884, No. 114.

Width 35½ centimetres. Height 56½ centimetres (14" × 22").

She is seen full face, turned slightly to the left, with a broad-brimmed

garden hat, the brims turned down on each side, the hair falling on the forehead in two different kinds of fringes. A light cord or necklace round the neck. Only the top of the shoulders indicated. The background of the canvas is only covered with a few light touches around the hat and the face.

61. *Head of a Woman.* Exhibition at the Beaux-Arts, 1884.

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen full face, bareheaded. The mouth half open displaying the teeth. Earrings. Slight opening in the front of the bodice. Fur round the shoulders, rising behind the nape of the neck. Only the shoulders indicated.

Manet executed in pastel a certain number of studies or compositions in what might be called the semi-nude, based on the observation of life, and free from all the reminiscence of tradition.

62. *Nude Woman (Study).* Manet Sale, No. 98.

Width 46 centimetres. Height 56 centimetres (18" × 22").

She is seen from the back, head in profile, wearing a white cap trimmed with a blue ribbon. Cream background. Mme. Berend, Ruffey.

63. *Little Girl doing her Hair.* Manet Sale, No. 106.

Width 46 centimetres. Height 56 centimetres (18" × 22").

Wearing a chemise, seen in profile, turned towards the left. Both arms bare and raised behind the head, holding her hair. Greyish blue background strewn with a few small flowers. M. Haviland, Paris.

64. *The Woman with the Garter.* Exhibition 1884.

Width 44 centimetres. Height 53 centimetres (17" × 21").

Seen from the front, head bare and bent forward. Neck, shoulders, and arms bare; dressed in stays and skirt. The raised petticoat displays the lower part of a leg resting on an arm-chair with a blue stocking, round which the woman is fastening her garter. Background of coloured paper or very light tapestry. M. Auguste Pellerin, Paris.

65. *Woman at her Bath.*

Width 54 centimetres. Height 45½ centimetres (21" × 18").

To the right of the canvas a woman with loose, fair hair, washing herself. Nude, except for black stockings, leaning over a large bath, holding the side with her right hand. A sponge in the bath. Background of very light tapestry. M. Auguste Pellerin, Paris.

66. *Woman in a Bath.*

A fair woman, nude, turned towards the left, is in a bath. She holds in her left hand a sponge, from which she is squeezing water over the lower part of her leg. In the background toilet accessories and a very light drapery with flowers.

M. Joseph Bernheim, Paris.

67. *Portrait of Mr. George Moore.* Exhibition 1884, No. 153.

Manet Sale, No. 96.

Width 32 centimetres. Height 45 centimetres (12" × 18").

Head bare, full face, reddish-blond hair and beard. White shirt collar. Lilac grey cravat. Black frock-coat. Grey background.

Mrs. H. O. Havemeyer, New York.

68. *The Musician Cabaner.* Exhibition 1884, No. 134.

Width 34 centimetres. Height 53 centimetres (13" × 21").

He is seen nearly full face, bareheaded, black beard. White collar turned down, with black cravat tied in a knot. Background dark grey above, not covered beneath. Haggard and thin face.

This portrait was done a very short time before the death of the original, who was consumptive.

M. Michon, Paris.

69. *Constantine Guys.* Exhibition 1884, No. 50. Catalogued *Old Man.*

Width 33½ centimetres. Height 54 centimetres (13" × 21").

Head and shoulders. Three-quarter view of head, bent slightly and turned towards the left. Bald forehead, white hair on the top and sides of the head. Large white beard. Black coat.

Mrs. H. O. Havemeyer, New York.

70. *The Painter La Rochenoire.*

Width 34 centimetres. Height 55 centimetres (13" × 22").

Head and shoulders. Seen nearly in profile, turned towards the left. Forehead bare. Moustaches. Stand-up collar and cravat tied in a knot. Black frock-coat. Background of light paper, with foliage the colour of wine lees.

M. Maurice Joyant, Paris.

71. *Dr. Materne.* Exhibition 1884, No. 152. Manet Sale, No. 95.

Width 35½ centimetres. Height 56 centimetres (14" × 22").

Head and part of the left shoulder. Head bare, hair parted in the middle of the forehead. Big black beard.

Collection Moreau. Musée des Arts décoratifs, Paris.

72. *M. René Maizeroy.*

Width 34 centimetres. Height 55 centimetres (14" × 22").

He is standing up, full face, wearing a greyish blue jacket suit. Maroon overcoat, hanging on the right arm; right hand in trousers pocket. Small round black hat on his head. The right arm resting on a cane.

M. Bernheim jeune, Paris.

73. *M. Geuthier Lathuille.*

Width 46 centimetres. Height 56 centimetres (18" × 22")

Seen full face standing up, bareheaded, wearing a jacket, both arms crossed behind the body. White stand-up collar and cravat with the head of a pin. A napkin under the left arm.

This is the young man who posed for the lover in the picture "Chez le père Lathuille," in the Salon of 1880.

M. Gauthier Lathuille, Paris.

74. *The Man in the Round Hat* (M. Moreau). Manet Sale, No. 121.

He is wearing a maroon grey felt hat. The head seen almost in profile turned towards the right. Moustache. Cravat tied in a knot. Black coat. Background of very light coloured paper.

M. A. Durand-Ruel, Paris.

75. *The Fair Man.*

Width 34 centimetres. Height 54 centimetres (13" × 21").

Head in profile turned towards the left. Fair hair, beard, and moustache. Cravat and upper part of coat black. Background of canvas dark grey above, lower part not covered.

M. Groult, Paris.

76. *Hamlet* (Sketch). Manet Sale, No. 94.

Width 56 centimetres. Height 46 centimetres (22" × 18").

Hamlet is placed on the right of the canvas, sword in hand, putting himself, as it were, in a position of defence against the ghost, indicated by a space left white, on the left. Background of sky above.

Mme. Mallarmé, Paris.

77. *Portrait* (Rough Sketch).

Width 35½ centimetres. Height 56 centimetres (14" × 22").

The original is seen standing up, full face, wearing a tall hat and a long overcoat with a fur collar; in front of him, on the left, a big dog.

M. Auguste Pellerin, Paris.

78. *Head of a Man.* Manet Sale, No. 116.

Width $46\frac{1}{2}$ centimetres. Height 56 centimetres ($18'' \times 22''$).

Head without shoulders. Seen nearly full face, turned slightly to the right and bent towards the left shoulder. Bare head, hair parted on the right. Beard and moustache. White collar.

APPENDIX II

MANET'S ENGRAVINGS AND LITHOGRAPHS

MANET'S separate etchings number sixty-four. They vary very considerably both as to the numbers which have been printed and the condition of the proofs; some, of which very few were printed, are exceedingly rare.

Nine etchings, of which only fifty impressions were taken, with a special frontispiece—guitar and hat—appeared in a portfolio published by Cadart and Chevalier in 1874: *Le Chanteur espagnol*, *Les Gitanos*, *Lola de Valence*, *L'homme mort*, *Les Petits Cavaliers*, *Le Gamin au Chien*, *La petite fille*, *La Toilette*, *L'Infante Marguerite*.

The lithographs are less numerous than the etchings; they number only twelve: *Lola de Valence* and *La Plainte moresque*, published as frontispieces to musical works; *Le Gamin au chien*, *Le Rendez-vous de Chats*, the two *Portraits de Mlle. Morisot*, *Course à Longchamp*, *Le Ballon*, *L'Exécution de Maximilien*, *La Guerre Civile*, *La Barricade*, *Polichinelle*. To be included among the lithographs are some drawings transferred to the stone and printed as lithographs: *Au Café* and *Au Paradis* (spectators at a theatre).

Manet sent to a special publication, *L'Autographe* of April 2, 1885, a page of sketches, containing the *Buveur d'eau*, a Spanish male and female dancer, and the head of *Lola de Valence*; and to the same publication in 1867 three sketches, the head of the *Buveur d'absinthe*, *La Malade*, and *Le Torero mort*.

The large-sized lithograph of the *Rendez-vous de Chats* was done in 1868 for a poster advertising Champfleury's book on cats. A large number of copies were printed, but they got lost on the walls and are now exceedingly rare. The book itself contained a wood engraving of the same subject.

The lithographed portraits of Mlle. Morisot, in two different forms, in outline and fully completed, were executed after the painting in oils.

The *Guerre Civile* and the *Barricade* recall the battle which took place in the streets of Paris, at the end of May 1871, between the federated National Guards and the army of Versailles. The *Guerre Civile* shows the dead body of a National Guard lying by the side of a dismantled barricade. The scene was not an imagined composition. Manet had actually seen it at the corner of the Rue de l'Arcade and the Boulevard Malesherbes, and had made a sketch of it on the spot.

Polichinelle, in a somewhat different form, first appeared in water-colour, then in the oil-painting exhibited in the Salon of 1874. It was reproduced once more in the form of a coloured lithograph, for which Théodore de Banville wrote the following couplet:—

“Féroce et rose, avec du feu dans sa prunelle
Effronté, saoul, divin, c'est lui Polichinelle.”

In addition to the etchings and lithographs which were published separately, Manet produced some series of etchings, lithographs, and wood engravings as illustrations to various works.

Thus, in 1871, he illustrated *Le Fleuve*, by Charles Cros, with a series of etchings: a dragon-fly as frontispiece and a bird flying as tailpiece, with six slight compositions depicting the various aspects of nature seen by the river in its course from the hills to the sea.

He illustrated Stéphane Mallarmé's translation of Poe's "Raven" (published by Lesclide in 1875) with six drawings transferred to the stone and printed as lithographs. The first drawing, a frontispiece, is a raven's head, the last, an *ex libris*, a raven flying. The four others illustrate the text. They are very powerful and full of the same spirit of fantasy which informs the poem. Compositions of this kind were too daring to please at first sight. So few copies were sold that the publishers kept back for a considerable time the publication of a similar book which they had already announced—Poe's "City by the Sea," which Mallarmé and Manet had respectively translated and illustrated.

Manet drew four little wood-cuts to illustrate a special edition, in 1876, of Stéphane Mallarmé's *Après-midi d'un Faune*. They display a freshness and a technique which distinguish them from the usually featureless character of modern wood engraving. In addition to these, he made other drawings on wood for the engraver: an *Olympia*, showing variations from the oil-painting, the etchings and the water-colour. The *Chemin de Fer*, a reproduction of the picture in the Salon of 1874. *La Parisienne*, in three different forms, for *Le Monde Nouveau*, in 1874, two of which were only printed as proofs, and were not published.

Some sketches and drawings by Manet were reproduced in *La Vie Moderne*, in those numbers which appeared on the 10th and 17th of April and the 8th of May 1880.

Manet drew a portrait of Courbet, to be reproduced by the Gillot process, as a frontispiece to M. d'Ideville's study of Courbet, published in 1878. Courbet was already dead: the portrait, which is so full of life, was drawn from memory, with the help of a photograph. He drew, from life, a portrait of Claude Monet, which was also reproduced by the Gillot process, for *La Vie Moderne* of June 12, 1880. It formed the frontispiece to the catalogue of the exhibition of Monet's works, held in June 1880 at the office of *La Vie Moderne*, in the Boulevard des Italiens.

APPENDIX III

LIST of subscribers to the fund raised for the purchase of Manet's *Olympia*, presented to the Luxembourg in 1890:—

Bracquemond, Philippe Burty, Albert Besnard, Maurice Bouchor, Félix Bouchor, de Bellio, Jean Béraud, Bérend, Marcel Bernstein, Bing, Léon Bécлар, Edmond Bazire, Jacques Blanche, Boldini, Blot, Bourdin, Paul Bonnetain, Brandon.

Cazin, Eugène Carrière, Jules Chéret, Emmanuel Chabrier, Clapisson, Gustave Caillebotte, Carriès.

Degas, Desboutsins, Dalou, Carolus Duran, Duez, Durand-Ruel, Dauphin, Armand Dayot, Jean Dolent, Théodore Duret.

Fantin-Latour, Auguste Flameng.

Guérard, Mme. Guérard-Gonzalès, Paul Gallimard, Gervex, Guillemet, Gustave Geffroy.

J.-K. Huysmans, Maurice Hamel, Harrison, Helleu.

L'Hermitte, Lerolle, M. and Mme. Leclanché, Toulouse Lautrec, Sutter Laumann, Stéphane Mallarmé, Octave Mirbeau, Roger Marx, Moreau-Nélaton, Alexandre Millerand, Claude Monet, Marius Michel, Louis Mullem.

Oppenheim.

Puvis de Chavannes, Antonin Proust, Camille Pelletan, Camille Pissarro, Portier, Georges Petit.

Rodin, Th. Ribot, Renoir, Raffaelli, Ary Renan, Roll, Robin, H. Rouart, Felicien Rops, Antoine de la Rochefoucauld.

John Sargent, Mme. de Scey-Montbéliard.

Thorley.

De Vuillefroy, Van Cutsem.

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